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—TAMING OF THE SHREW.

At the present moment at three New York theatres can be studied the most extravagant costumes of modern construction. That which Our First Families left undone at Daly's, we, through Fanny Davenport, accomplished at the Fifth Avenue, until Wednesday evening, when Ellie Wilton and Rose Etynge grappled with the great dress question, and gave us a genuine surprise. After the gorgeous apparel exhibited up town, it was left for the little Park to reveal the further possibility of the New York dressmaker, when really put to her mettle.

Rose Etynge is too ponderous about the waist, and too short in arms and legs, to do splendid costumes entire justice. Her first dress was one of baffled beauty, though she appeared to best advantage in it. A walking costume of royal purplish wine color, with too purplish a tint for claret and too reddish a hue for plum—this over-dress was draped high at one side over a rich brocaded satin skirt. A Cavalier hat, with shaded feathers and magnificent parasol, completed a picture of well-dressed buxom beauty. In succeeding acts Miss Etynge wore an evening costume of black tulle, profusely adorned with wide golden embroidery. The puffs of illusion were too stuffy and gave the lady a croupy effect about the throat. Miss Etynge has little or no neck, and lots of shoulders; the flattest trimmings and plainest cut waists are most becoming. In the card-playing scene she appeared in a neutral-tinted silk, into which V-shaped pieces of gold and dark striped material were let on the smallest provocation. They were found at the neck of the corsage, back and front, at the top of the sleeves, and at frequent intervals all over the dress. In this gown, with a tight pair of white gloves, the lady sat down to swindle her host at cards, and found she had all she could do to hold the pack and deal a perfectly square game, after the fashion of a pair of children playing "Old Maid." In the last act, clad in funeral weeds, her duty was performed—a disagreeable one it would seem, being that of holding poor Wilton's nicely barbered head into a hemlock bush, jerking it out, whispering loud and wicked words into it, and putting it right back into another bush.

Miss Wilton, ever elegant, on this occasion was too swell for earthly use. She dazzled the house first in a dress of blue velvet, court train, embroidered in every shade of blue, over an embroidered white satin petticoat and stomacher, with an Elizabethan collar about her graceful neck, and the family diamonds, more numerous and more brilliant than ever. Further acts brought forth a lovely white brocade toilette, and one of opal brocade, an openwork embroidery front of pinks and blues, and intricate arrangements in the way of draping, over a petticoat of white, which had about the bottom a shell flounce of the white silk lined with blue.

Pretty Josephine Baker's slender figure showed to advantage in a robe of inserting and narrow puffings, the entire dress being composed of embroidery and muslin.

The most stirring preparations for the dresses to be worn in Daniel Rochat are being made, the great dress revival having reached the heart of A. M. Palmer. At no period since the discovery of this continent has the noble land been in such a ferment on the subject of personal adornment. I doubt if Eve, dear soul, with all her love for dress, could find on the globe such another Garden of Eden as New York would be to her at present. In the window of one of the leading stores this week are displayed goods for ladies' wear eclipsing any materials as yet seen in the batch of stage dresses given to us this Fall. A magnificent white satin has large detached bouquets of flowers in seed pearls—the handiwork of the embroiderers beyond newspaper description. Amid brocades, where blazing Autumn leaves and peacock feathers and tropical flowers are reproduced by the weaver's art on splendid grounds of crimsons and browns and blacks, are velvets covered by intricate patterns, hand embroidered in Cashmere beads. A gorgeous blue velvet is sprinkled with bead fuschias, from the hearts of the flowers depending fringes of jet gleam and glint and move beautifully upon the surface. Silks are here seen covered solid with embroidery in shaded silk—all the interstices of the embroidery cut out—forming lattices of embroidery, through which the blazing of flame-colored satin creeps, lighting up the design most wonderfully. To use upon these marvelous fabrics, there are passementeries and fringes of beads extravagant in cost and construction.

Henry Sachs, the fringe manufacturer, has filled orders the last month for fringes at $40 and $50 *a yard*. It is no unusual thing to make for a costume a dozen yards at a hundred and fifty dollars, but at this ladies are not inclined to stop. Five yards of Cashmere bead fringe, with deep passementerie heading (all beads), to ornament a Fall dolman, is slowly growing under the hands of a host of girls, and will cost the modest sum of $250.

Oh, Sara's trunks will startle us in manner of style; but in putting forth solid money for personal adornment the American woman, like the American horse, is way ahead. And yet the present style of dressing is very ineffective and destructive of facial beauty. This was very evident to me the other night, when, desiring to find a young friend in the crowded auditorium of a theatre, I took a prolonged survey of the house through a convenient hole in the drop.

I don't know if Mackaye's embroidered curtain has been perforated by the sacrilegious hand of curiosity or not, but every other curtain in town has its "peep hole." The scene seen through this convenient orifice was exciting. It was a matinee, and the sweet souls sat and rustled in thirsty nervous excitement. To "go out and see a man" was madmissible, so they stirred and whispered, and giggled, and ate candies, and gobbled caramels, and compared bangles, and waited the beautiful dress of the next act.

Feather togues, cashmere beads, vivid plushes, gleaming satins, conglomerate brocades made up the kalediascopic scene.

The girl I sought was from a neighboring town, had rather sober tastes as to dress, and though able to cover herself from crown to toe with "cashmere beads," if so disposed, always appears in some quietly elegant costume, that is vastly becoming to her style. I found her in a moment; amid that mass of color and glitter she stood out like a star on a dark night. One plain dark hat, a little olive green velvet turban, beneath which the pale gold hair was bewitching, beneath which again the pure pearl of a face was enchanting. The slim girlish figure was robed in a close, well-fitting dress of olive-green velvet, buttoned with silver. A linen collar and cuffs, long buff undressed kid gloves, a tie of handsome lace at the throat, and a fan of buff painted silk, there was madmoiselle, the most conspicuous figure in the house. The only ornaments were a diamond studded bar at the side of her turban and her big stud earrings. Those earrings were well up in the thousands, and the bar in her hat was worth $2,600. But how that plain olive-green stood out in that crowd, and how much more becoming to female loveliness solid colors are.

"Well," I said to Miss ——, as I joined her, "there are a thousand dressed-to-death women in this theatre, and you, in your simple rich dress of dark plain color, make the one point upon which observation would make a halt; in fact, my dear girl, you stand up like an olive on a dish of lobster salad.

The bulk of this audience were miracles of good clothes—tableaux of prevailing fashions. And nothing was absolutely noticeable from the stage but the one young lady in the plain velvet suit. BEATRIX.

PROFESSIONAL DOINGS.

—There is to be no theatrical war between Managers J. B. Dickson and English of Indianapolis.

—Carl Rosa has recovered his health, and will give a season of English opera in London during the Winter.

—Kate Field is one of the passengers by the Adriatic, which sailed Tuesday from Liverpool for New York.

—The Marquis d'Ivry, composer of Les Amants de Verone, is just completing another opera, L'Armurier du Roi, the libretto of which is from his own pen.

—The statement that Miss Hattie Baker and Josh M. Chapman received a benefit to enable them to leave Danville, Pa., is contradicted by a correspondent.

—Nat Goodwin is not going into partnership with J. H. Raymond. They are making money, each for himself. There is no necessity for any such alliance.

—Correspondents from various parts of the country mention how politics have thinned the audiences at the theatres, concerts and shows. Fortunately the end is near.

—Miss Kate Claxton and company began an engagement yesterday evening at the Bijou Opera House. They appear in one of Boucicault's dramas, entitled The Snow Flower.

—Alfred McDowell, the comedian of The Favorites, is receiving strong notices for his impersonation of a "Down-East Lad from Hayseed Centre," while his singing, dancing, and facial expression are highly praised.

—The Indianapolis papers speak in the highest terms of The Favorites and Alice Oates. Their business was very large there against the Banker's Daughter and the political excitement. They are in St. Louis this week.

—A Chicago journalist is at work on a new comedy for the Louise Farrand Pleiades company, which recently brought out a musical comedy Just for Fun, under the direction of Frank C. Cooper of the Chicago *Telegraph*. The name of the new comedy is Ideas.

—The Eunice Goodrich combination consists of the following people: T. J. Jackson, Arthur B. Howard, J. Daveau, W. H. Spencer, Joseph McKeewer, Madge Butler, Marion Bucker, Amelia Herbert, La Petit Jessie. William Pottle, Jr., is the proprietor; H. B. Hapgood, manager; T. J. Jackson, stage manager, and T. F. Murphy, musical director. Their season commences Oct. 18.

—J. J. Spies, the dramatic agent in THE MIRROR building, does an extensive business. For example: One day last week Emily Delmar was sent to Savannah to join Frank Mayo; Nellie Peck, Josephine Perley, Emily Lascelles, and James Barron were sent to Toledo, O., to meet J. H. Haverly's Widow Bedott company; Fred Dixon and Josie Langley were sent to join the Favorites in St. Louis; Katherine Rogers was given a star engagement in Williamsburg; Mrs. Selden Irwin and Ida Williams to Halifax, to join Dan'l Shelby.

—Harrigan and Hart are having a remarkable season. Next Tuesday they will commemorate the six-hundredth performance of the Mulligan Guard series on their stage. On this night they give the eighty-second consecutive performance of the Mulligan Picnic. The Theatre Comique is crowded every night. The preceding five volumes of the Mulligan series have appeared as follows: The Picnic (original performance) 40 times; the Ball 153 times; the Chowder 113 times; the Christmas 10 times; and the Surprise 105 times. On Wednesday, Nov. 3, the present version of the Picnic will attain its centennial. Mr. Harrigan has two new sketches ready for the public as soon as they get tired of the Picnic.

THE WORLD'S METROPOLIS.

LONDON, Oct. 1, 1880.

A great deal of credit is due to Mrs. Bateman for the steady persistence she manifests in offering to the Sadler's Wells audiences only the most excellent of legitimate fare, and it is to be hoped that in the long run she will find the plan a paying one. Her late husband made a great deal of money in his declining years by introducing dramatic masterpieces by the older playwrights (notably the works of one Mr. William Shakespeare), and although in this series were included the earlier triumphs of Henry Irving, the continued popularity and success of the productions were in no small degree attributable to the manner in which the dramas were staged. Mrs. Bateman is very worthily following the example of her husband in this regard, for the pieces produced under her direction are invariably afforded every advantage that appropriate and elegant mounting can extend. But it is unfortunately beyond question that the situation of the theatre is very much against securing good paying audiences for any lengthened period. No matter what attractions may be offered, people are generally adverse to undertaking a journey at least two miles longer than is required to arrive at any of the usual places of amusement. These being situated in the neighborhood of the Strand and St. James, Sadler's Wells seems very nearly out of civilization. Certainly the locality is densely crowded, but it is with a class of people who, partly because they can't afford it, and partly on principle, never visit a theatre unless with an order. The class of persons who consider the profession of an actor sinful, and the designation of "actress" synonymous with "profligate," resides in large numbers in the parish of Islington itself and in the contiguous districts, and it is well known that they look upon a free admission to a theatre as an opportunity of beating the devil at his own game, which is much to be desired in many ways without reference to the attendant personal enjoyment. Mrs. Bateman therefore cannot rely much for support upon her neighbors.

The last production at the theatre, however, has aroused considerable interest from its being no less than the first appearance of Mr. Charles Warner in and as Othello. An unfortunate dispute between this gentleman and Mr. Walter Gooch of the Princess', at which theatre Mr. Warner appeared as Coupeau in Drink with such deserved success, and which is not without reference to the engagement of Mr. Edwin Booth at the same theatre, has led to a severance of long-standing engagements and to the present appearance; and while it cannot be said that Mr. Warner has introduced any particular revelations into the part, or succeeded in investing the Moor with any strikingly original characteristics, he is to be congratulated upon the general effect of the assumption and still more upon the courage which enabled him to venture an appearance in a part so very different to that in which he has so long boasted a good record. It was as a capital light comedian that Mr. Warner first made himself popular, playing Charles Surface, Charles Middlewick, and similar parts with a frank and dignified manliness which was unexcelled. His Coupeau changed his popularity into fame, and no doubt kindled the ambition which has had the present result. But he will probably be well advised to return to melodrama, for his Othello savors in many ways of his previous performance, being frequently a good deal more highly colored than tragically intense—a lack of repose and of the dignity befitting such a man is the most noticeable defect of the whole. The nervous restlessness and mad raving that were such powerful effects in Coupeau presenting entirely too inconsequential a picture when applied to the character of Othello. In make up and bearing Mr. Warner was literally lighter than is usual, his hue being several degrees less black than is customary.

The honors of the performances are justly divided by Mr. Hermann Vezin, whose Iago, though well known, is none the less meritorious. In the first place Mr. Vezin is about the most accomplished elocutionist on the stage, while his acting is always eloquent of study and of scholarly appreciation. In more than one passage the dignified repose of this Iago contrast very strongly with the ravings of Othello. His hypocrisy is much more evident than if insisted upon by violent asides or asserted by vehemence of look or gesture. Mr. E. H. Brooke, who played Cassio, when Othello was given by Mr. Irving at the Lyceum, resumes that part with entirely satisfactory results. Miss Isabel Bateman also reappears at Desdemona, which is matter for congratulation, and Mrs. Charles Calvert undertakes Emilia, which is not. The sundry gentlemen who constitute the remainder of the cast no doubt mean well, and if they persevere, may, some day, distinguish themselves.

A new departure in concerts has been made by the directors of the Promenade Concerts at Covent Garden, being neither more nor less than "humorous evenings," that is to say evenings devoted to the performance of comic music. The recent series generally has proved so successful, and the special evenings mentioned so peculiarly popular, that two extra concerts have been given with the humorous programmes on each occasion. These novelties included on Monday, Mozart's Musical Joke, Haydns Toy Symphony and the last movement of the same composer's "Farewell" Symphony, which from the blowing out of candle business may presumably be regarded as the comic portion of an otherwise solemn, not to say melancholy work. The story goes that it was written for performance by the private band of Prince Esterhazy, he having determined to disband it. As the parts cease the players who have completed their instrumental offerings, arise, blow out their candles and take themselves and their instruments out of the orchestra. This continues until the first violin is left in possession of the situation, and he is not long in following the rest of the musical laborers. Still the conductor, immersed in the intricacies of the score, flourishes his baton and is only recalled to a sense of his isolation by vigorous thumping on the part of an attendant. Mr. H. F. Cowen makes quite a little comic act out of this incident. The Toy Symphony of Haydn is tolerably well known and with all respect to that great master is very absurd. It might have been effective as an *a propos* piece but is ridiculous when played under ordinary conditions. The various gentlemen engaged in playing on the toy trumpets and drums and rattles and so forth seemed painfully aware of the ludicrousness of their positions. The third funny piece—The Musical Joke—is a skit upon the performance of highflown works by incompetent players and also satirises the impotent attempts of some musicians to produce compositions of the classical description. Much gratification was derived by the audience from the terrible lashing Mr. Mozart thus administered to pretenders for though about only one in a hundred really appreciated the satire or understood what or where the satirical incongruities came in, each one assumed an expression and a sort of half smile which plainly requested every one else to note how very much the joke was enjoyed Let any man not smiling catch the eye of any other man who was smiling and it was funny to notice the promptness with which the first man smiled to show he knew all about it, and the second man became a shade more grave, as uncertain whether he had been smiling in the wrong place. But musical education must be taking a high standard when the habitues of the Promenade Concerts thus crowd in to revel as it were in the jocularity occasionally indulged in by deceased but ever famous familiars of the muse.

Reverting to the subject of theatrical advertising, to which reference was made last week, Mr. Henderson has distinguished himself by putting forth a series of announcements criticising anonymously, and without any reference as to origination, the various performers in the Cloches de Corneville. The opinions are consequently, and with justice, believed to be those of Mr. Henderson himself, who adopts this very satisfactory mode of dispensing with the services of critics and also of insuring agreeable comments. Certainly not much objection can be taken to Mr. Henderson's criticisms in the present instance, for while he awards to Mr. F. H. Celli the recognition to which his performance as the Marquis so justly entitle him, and expresses himself elegantly in regard to Mr. Paulton, Mr. Ashford, and Mr. Shiel Barry, he becomes comparatively cool when referring to the other gentlemen of the cast, and delicately insipid in the adjectives applied to the Germaine and Serpolette. But all managers may not be able to command such impartial discrimination, and Mr. Henderson himself may possibly sometimes find it agreeable to administer to his managerial criticisms more of the rosy glamour than is necessary in the successful condition of present affairs.

That veteran entertainer, Mr. Frederick Maccabe, is at present giving a farewell series of performances at the St. James' Hall, and attracts very considerable audiences. His repertoire includes the identical personages with whom we have for so long been familiar, the burlesque tragedy Vice Vanquished and Virtue Victorious, in which he plays all the characters himself, occupying the greatest portion of the second part. The little bit of business with which Mr. Maccabe, as the villain, being duly slain, wearily arises, brushes himself down, gathers together his properties and lounges out, is still the most effective stroke, although the point of it is not seen until he explains that not having a curtain to ring down on the tableau, he carries out the realism of the part by doing exactly as other temporarily deceased actors do when recalled to life by the descent of the drop.

One of Mr. Sanger's lions has escaped, owing to the overturning of the van in which it was being conveyed to Bowstead in Sussex. It has been three days at large, and is variously supposed to be ranging in a very ferocious condition in several parts of the country. You will therefore know to what to attribute any sudden cessation of intelligence over these initials should such prove shortly *non est*. W. C. T.

W. J. Scanlan's New Play.

William Scanlan, who has retired from the Minnie Palmer company, intends to travel this season with his own company in his new play, Tony O'Dowd, written especially for him by Frank Rogers. The piece is in four acts. The first act takes place in Ireland, where Tony O'Dowd, a young farmer, saves Agnes McNally from being killed by Slink, a tool in the employ of Reuben Lendorff. Agnes is of American birth, her father, Peter McNally, having emigrated to America years previous to the action of the play. Peter had by his industry become very rich, and previous to his death bequeaths his property in America and Ireland to his daughter Agnes. She is defrauded of her property by Lendorff. She is endeavoring to obtain possession of the Irish property, and while there meets Tony O'Dowd, who, after saving her life, falls in love with her. Agnes is accused of a robbery as she is about to sail for America, and is about to be arrested, when Tony prevents the arrest by accusing himself of the crime.

In the next act, Lendorff and Slink are on board the vessel with the intention that Agnes shall not reach America. Tony, who has escaped from the police, is on board in disguise; but Lendorff having recognized him, arranges a plan to have him placed down the hatchway, but is foiled. Eventually Tony, in endeavoring to save a child overboard, drops his disguise and is discovered to all.

In the next act Agnes is endeavoring, with Tony's assistance, to obtain her property. A lapse of a few years has taken place, during which Tony, who has been getting along well in the world, has managed to obtain a good position.

Another lapse of years takes place. Tony and Agnes are married. He has become an Alderman, and is the present nominee for State Senator. The scene is on the eve of the election. Tony and his guests are awaiting the returns. Lendorff and Slink, who have escaped from prison, where they had been sent for their crimes, have obtained an entrance into Tony's house. They are surprised, when Slink draws a pistol and fires, accidentally killing Lendorff. Slink is about to escape, but is arrested.

In the unfolding of the plot, of which this is but a brief outline, Tony is discovered to be the cousin of Agnes. The play finishes by Slink being taken to jail, amid the congratulations that are given to Tony.

The play is full of very spirited dialogue and excellent situations—in fact, it is written in Mr. Rogers' best vein; and in the hands of Mr. Scanlan will doubtless be a great success.

FROM THE OTHER SIDE.

The Mighty Dollar will be produced at the Gaiety.

Mr. Edmund Yates will in future himself write the dramatic criticisms of the *World*.

The Princess's company return to the Surrey theatre, and will play Never Too Late to Mend.

Mr. Conquest's injuries are of a somewhat serious nature. Mr. H. Pettitt is on his way back from America.

It is quite possible that the next production at the Alhambra will be Le Petit Faust; and if Miss Kate Stanley's health should be sufficiently improved as to justify her reappearance, she may probably be retained to play the part of the herome.

M. Paul Ferrier, author of "Chez l'Avocat," has scored something not far removed from a failure in his one-act comedietta, "L'Heure du Patissier," at the Paris Vaudeville. Yet the idea is ingenius enough in its way, and gives room for several clever complications.

While Mr. Hawes Craven, the well-known scenic artist, was ascending a pair of steps in the painting-room of the Lyceum Theatre, he slipped and fell, and in doing so broke his leg. Medical aid was called in, and the leg having been set he was removed to his residence at Brockley.

A pupil of M. Got's, M. de Feraudy by name, has made a very successful debut at the Theatre Francais in the character of Sosie, in Moliere's Amphitryon. M. Got himself played Mercure, M. Mounet Sully Amphitryon, Mlle. Dinah Felix Cleanthis, and Mlle. Dudlay Alemene.

It seems that Herr Max Bruch does not get along so very well with the choir of the Liverpool Philharmonic Society. The *Liverpool Mail* says that the rehearsals reveal the fact that the German conductor is possessed of a "temper," and that the choristers have christened him Mr. Wax Bruch.

Miss Neilson was worth something like $200,000 at the time of her death. How was it that with her large circle of friends and her extensive influence, her body could not have been saved from such indignities as would be practised upon the corpse of a rag-picker? Surely there was want of loyalty somewhere.

The statement made in last week's *Era* to the effect that Mr. George Taylor has been elected to occupy the post recently filled by Mr. G. Reeves Smith at the Brighton Aquarium, is, if not totally incorrect, quite premature. It will most probably be found that the directors have not yet appointed a successor to Mr. Smith.

Mr. Carl Rosa was observed in Rotten Row "conducting" a fiery steed in the direction of Achilles statue, the cynosure of the eyes of the damson-cheeked damsels who frequent that locality at this period of the year. Horse-riding is very nice and pleasant, and to a conductor it affords a valuable lesson how to rein in an orchestra. But the only thing of which Mr. Carl Rosa complains is that he cannot always ride the same horse.

Mr. George Rignold, whithersoever he wanders, is tolerably certain to take Henry the Fifth with him. He has just returned from a tour in the provinces with the fighting king, and the English war-cry that led to unexpectedly brilliant results at Agincourt nightly rings out, to the intense satisfaction of Shoreditch playgoers. Henry the Fifth is the greatest of Mr. Rignold's successes; no character has brought him so much credit, or, we may say, has suited him so well.

The children of the Licensed Victuallers' School, 200 in number, were taken to Her Majesty's Theatre, where, by the kindness of Mr. J. H. Haverly and his Mastodon Minstrels, they enjoyed the great pleasure of attending the morning performance of those most amusing of Ethiopians. Mr. Haverly's invitation, so kindly given, was readily accepted by Mr. Charles Walker, the governor of the school, from a conviction that the novel character of the entertainment, which renders it in the highest degree acceptable to children, would prove a rich treat to those under the care of the society, and one, moreover, of which they were well deserving. The children prepared for their visit to Her Majesty's with the most sanguine anticipations of enjoyment, which were fully realized by the event. Delighted beyond measure at their pleasant afternoon's entertainment, the children left the theatre, and returned to the school under the charge of their masters and mistresses. Several gentlemen who take especial interest in their welfare and in that of the school, also attended the performance. Among the number of these were Mr. W. Yardly, past governor of the school; Mr. Beadle, vice-chairman of the Westminster and Pimlico Licensed Victuallers' Association; Mr. H. Newton, Mr. James L. Edward (Messrs. W. Younger & Co., Edinburgh), Mr. C. Reed (tobacco and cigar merchant, Arthur street, Gray's Inn road), Mr. R. Boyle (Messrs. Crowley & Co., Alton), etc.

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

Boston.

The theatrical event of last week was the production of the spectacular drama, of Around the World in Eighty Days. It is hardly fair to criticise a piece of such magnitude made up, as it is, almost exclusively of scenic and mechanical effects. It passed off on the first nights as smoothly as pieces of this nature generally do. There was the usual number of lengthy "waits" between the acts which make every one impatient, but which are always looked upon, as a matter of consequence, and pardoned by those who are familiar with the inner workings of the stage. After a few performances, the play was in good working order, and now runs smoothly. The Kiralfys have done everything in their power for the piece. The scenery is new and gorgeous, the ballet is very large, the dresses are very beautiful, and so are the properties. The music given by an increased orchestra, and fine military band, under the direction of John Mullaly, is appropriate and effective. It is so seldom that a spectacular drama of its magnitude is produced, calling into requisition, as it does the combined elements of any theatrical establishment that I feel justified in bestowing upon it something more than a parting notice. The play itself is like all of its sort, composed of material of the poorest kind. But let that pass and I come to the manner in which the piece is mounted and brought out. Around the World has never as a whole, been excelled by any piece produced at any theatre in this city. The marches, groupings and tableaux are artistically arranged, and in brilliancy and elaborateness I know nothing that is at all comparable to it. It is the perfection of artistic and mechanical skill. What little scope there is afforded for acting in Around the World is improved by the leading members of the company, and I can speak well of Mr. George Metkiff, who, as Fogg, gives a very interesting delineation. Edward J. Buckley received a hearty welcome from his many friends, and as O'Pake, renewed his many triumphs of seasons that are past. Ed Farr as Blunt, gave a performance of high merit. His little scene for vigor and humor demands praise. Ed Locke as Passe Partout, was a well-studied and well-proportioned impersonation. Helen Tracy's Aouda was exceedingly good. Carlotta Evelyn was exceedingly good as Nemea. But it is in the ballet that the strength of the spectacle lies. The costumes were all elegant and quite modest. On the whole the piece is a decided success, and its success is partly due to the liberal manner in which it has been placed upon the stage. The Kiralfys will reap a golden harvest if the immense audiences which thronged the Globe the past week are to be taken as a criterion. Owing to other dates being billed by the Kiralfys, they must take the piece off this week. On Monday next Maud Granger in the new play of Two Nights in Rome, supported by Joseph Wheelock and a strong co. I understand that Laura Don does not appear with them, and Antonia is personated by Agnes Herndon. If such is the case it is to be greatly regretted, as Miss Don is very strong in the part, and her friends were anxious to see her in a character that fitted her peculiar talents. When Miss Don appeared in the Two Men of Sandy Bar, and as Mercedes in Monte Cristo, she had no opportunity of doing herself justice. I trust that the management will bring Miss Don to the Globe.

Annie Pixley closes her very successful engagement at the Boston Theatre on Saturday night. Since Miss Pixley's first appearance in Boston she has become a great favorite, as the past two weeks will testify. M'liss is not a strong play, but it is a popular one, and will hold the stage for some time to come. From here Miss Pixley goes to Providence and will remain there a week, after which she will play through the New England Circuit, prior to her Western tour. This week the Leavitt's Opera Bouffe co. in Carmen. Selina Dolaro made her first appearance in this city, and Marie Williams her first in two years. The season will be a prosperous one, as everything has been done to make it such, and the style of entertainment is one that will draw in Boston. Great preparations are being made for the new spectacular play which is to follow the Leavitt co. Messrs. Getz and Prescott are constantly employed on new scenery and mechanical effects. Many important additions will be made in the co., to complete a strong and efficient cast.

At the Boston Museum, London Assurance, Old Heads and Young Hearts, and the Rivals, have been played to delighted and most attentive audiences. The Museum steadily aims at rendering the standard works of the drama with great care and attention in the disposition of parts and in the stage arrangements. True, it cannot boast of the company which in the lively, bustling, and humorous pieces carried many a hearty laugh from our forefathers, but when it is taken into consideration the excellence of the company over the peregrinating combs. then we have cause to be thankful for what we receive. The old fashioned comedy is almost extinct on the stage. O'Keefe, Colman, Goldsmith show their heads once in every four or five years; and then Sheridan, Bulwer, Knowles and Tobin come upon the scene. There cannot be a question that Mr. Field is entitled to the highest credit for the spirit and devotion, to the true interests of the unrivaled comedies, that characterize his management of the Museum. The sterling companies that he has collected, the surpassing excellence of the *mise en scene*, the rigid attention to costume, and to all those minute particulars hitherto carried out, and which in themselves constitute an essential element in the perfect performance of the higher order of the drama shed a ray of glory on the beautiful edifice which has so long been dedicated to the representation of the finest dramas. Mr. Field has not proved himself an unworthy competitor with his rivals to raise the legitimate drama from its prostrate state and to replace it on its deserted pedestal. Witness the exquisite taste, the minuteness of all the minor arrangements which characterized the revival of School for Scandal, She Stoops to Conquer, Wild Oats, and I must not omit this season's productions of Dangerous Game and Scrap of Paper, both of which were given with a general evenness and perfect arrangement which so implicitly testified to the zeal, attention and devotedness of the management. The past week has shown the versatility of William Warren's genius. Sir Harcourt Courtley, Jesse Rural and Bob Acres are parts in which he is particularly happy. Mr. Warren cannot now be said to possess anything like the vigor of former years for rollicking farce and bustling comediettas; but he still possesses that electric grasp which made his earlier career so brilliant and his histrionic successes worthy of a page in the brightest annals of the stage. His style of painting the passions of the innocent and guileless Jesse Rural exceeds description—his beauties are to be seen and felt with delight; but cannot be minutely illustrated. They are like the masterly touches of a fine picture, the more the observer points out its perfection, the more his eye will discover for gratification and praise. The merit is original and peculiar to himself. London Assurance introduced Mr. Warren in his admirable part of Sir Harcourt Courtley. The part has long been a favorite one of Mr. Warren's. One of the most finished and diverting portraitures, was Mr. Warren's Bob Acres. There was no exaggeration in his acting. It was quietly and, therefore, effectively funny. It is an impersonation that will live in the memory of those who witnessed it. Lady Gay found an excellent exponent in Annie Clarke who succeeded in giving the sporting tone to the part without depriving it of the attributes of the lady. Mr. Barron gave much color to Dazzle, and giving no little novelty in his rendering. Haworth's, Charles Courtly was easy and graceful. William Slymour, gave a capital representation of Dolly Spanker. Mrs. Vincent was at her best, as Mrs. Malaprop, in the Rivals, indeed, her whole performance was perfection. George Wilson, as Meddle, merits long notice, did space permit it. Ben Graham appeared as Sir Lucius O'Trigger. It was not the Lucius of the late John Brougham, or go further back to Tom Conner, but it was a pleasing and well studied performance. May Davenport was satisfactory as Grace. Kate Rochet, Our Julia, this week. School for Scandal, Heir at Law, etc. Saturday night, Marble Heart will be repeated. However good may be the attractiveness of the programme submitted last week to the patrons of the charming Park Theatre, it must be confessed that its most satisfactory feature was found in the fact that it brought back to Boston the popular actor and gentleman Sol Smith Russell. The play of Edgewood Folks, by a Boston gentleman, has so recently been seen in your city and received such excellent treatment from THE MIRROR, that my remarks must necessarily be short. Simple as is the subject the amount of sentiment and humor extracted from it is extraordinary, and the actors concerned used every opportunity of displaying the varied excellencies of the little play. Mr. Russell seems to revel in the different changes that he portrays, and acquits himself admirably. He was fully equal to the requirements of the part, and kept his audience in a continual roar of merriment. His make-up and style were just what were wanted, and his recitation and song were given with great effect. Mr. Lanegan quite in his element as one of those picturesque scoundrels he has so often effectively played. Sol Smith was satisfactory as the Deacon. Mr. Rockwell and Mr. Ringgold displayed gentlemanly care and refinement of style as the two young men of the play, and Walter Lennox was very amusing. Carrie McHenry infused much archness into the character of Faith. Miss McHenry is a very pretty young lady, and will surely become a favorite. Mrs. Sol Smith (a daughter of those old Boston favorites, Mr. and Mrs. W. H. Smith, who delighted our forefathers and who have since joined that great majority that has gone before) played a small part in a style that may be an example for all who may sustain the part after her. Praise may be given to the remainder of the cast and to the management for the beautiful setting of the stage. Good audiences witnessed the play during the week. Edgewood Folks all this week, then Joe Jefferson and Mrs. John Drew in the Rivals. This will be Mrs. John Drew's first appearance in Boston for seventeen years. The lady appeared last here at the Museum as Aurora Floyd.

There was a large audience to witness the first performance of the Tile Club at the Gaiety Theatre. The piece is a companion to the Tourists' Fun on the Bristol, and others of that nature that have lately been so popular throughout the country, and it is really a very pleasing and meritorious affair, although what would be termed a plot is simply a bagatelle; but the co. is excellent, and their specialties are most happily blended in the performance of the play. The Tile Club can safely be set down as a success, and this entertainment will hold the Gaiety stage for the next two weeks.

Rice's Opera di Camera, one of the most pleasing affairs now before the public, delighted large audiences at Horticultural Hall.

The Howard Athenæum did a good business last week with Harry Miner and Pat Rooney comb. This week, Emerson, Clark and Daly Bros., Lester and Allen, Mabel De Verne, Yank Adams, Tommy Granger, Howard and Coyne, and Ada Forrest.

The Boylston Museum still continues to do a flourishing businsss. Fanny Herring is the principal star this week, and appears as Olympia the Queen of the Mountain. I presume it is the old play of the Queen of the Abruzzi. Mayo and Talbot, Minnie Phillips, Charle Waterfield, Nellie Hadfield, Alice Murray, Walter Bray, Alice Adams and Lottie Blanchard appear in a variety olio.

Items: The Flying Fairy is at the Globe Theatre this week.—Owing to the death of the mother of Mlle. DeRosa, that favorite danseuse will not appear upon the stage for some time.—Alfred Celher and Joseph Murphy are in the city making preparations for the Mask of Pandora.—Mr. John Stetson has returned from New York where he has been for the past few days.—Robson and Crane at the Globe Oct. 25th.—Hazel Kirke at the Park shortly.—Little Corinne and her co. of Merrie Makers appeared at the Gaiety Theatre on Friday afternoon, prior to their departure for the South and West. The performance was a most enjoyable one. Corinne has much improved since last season.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): Herrmann is the most expert prestidigitateur living, a fact which he clearly proved before large audiences this week. The programme was an attractive one. The Professor introduced a new feature entitled The Catacombs of Paris, the triumph of thaumaturgy. It is the finest achievement of Herrmann's expertness in mechanical science. Accompanying Herrmann are the Onofri Brothers, who give a dance of thoroughly Parisian origin and which is excessively comical. The Lorellas display their ability in grotesque dancing. Val Vose, undoubtedly the greatest living ventriloquist, gave a pleasant half hour's performance with his talking figures. Mlle. Addie (Mrs. Herrmann) assists Herrmann in all his tricks, and is very charming in the tasks that she performs. Next week Smith & Mestayer's Tourists in the Pullman Palace Car.

Academy of Music (S. W. Fort, manager): Agnes Leonard in Woman's Faith has been playing to fair-sized audiences during the week. Her portrayal of Claire Fencliffe was a clever bit of acting.

Ford's Opera House (John T. Ford, manager): The performances of La Fille du Tambour-Major as given by Maurice Grau's French Opera co., were decidedly bad. Next week M. B. Curtis supported by Ford's co. in a new comedy entitled Sam of Posen.

Monumental Theatre (Ad Kernan, manager): Business dropped off last week although the show was an excellent one. J. Z. Little was the dramatic star, and his piece, Nuggets; or, Lost and Won, a very pretty drama. It is of the same class as The Danites, and treats of life in California. The dialogue is bright and not superfluous, and the situations are all good. Mr. Little had ample opportunities to display his dramatic ability, and succeeded in holding the attention of the audience from the beginning to the end of the play. George Morton was an able exponent of an unprincipled villain, and Harry Linson as Jack Edwards both in make-up and conception of his character was admirable. James L. Mason as Steve, an old prospector, did a nice piece of character acting. In the olio, Ella Wesner dressed her impersonations very well, but her singing was far from satisfactory. The Monumental Quartette sang several glees. Prof. Parker's trained dogs displayed remarkable sagacity. Next week Rentz-Santley Novelty comb.

Front Street Theatre (Collyer & Kelly, managers): Albert W. Aiken, after an absence of several years, paid his respects to large houses all week in his new drama, The Owls of New York. The play was well set and acted. The Gorman Brothers were enthusiastically encored and scored a big hit; Connors and Cannon gave their Irish songs and dances, while Avery and Larue repeated their success of last week. Next week, Novelty Four, Emma Whitney, John F. Whitney, Lizzie Hunter and Lester Howard in a sketch entitled Rehearsal in the Parlor; Raymond and Murphy, Irish vocalists and dancers; Idaletta and Wallace, the Water Queen and Man Fish; J. M. Turner, banjoist; Kitty Clark, serio-comic vocalist. The drama will be The Italian Padrone, with Dan Kelly, the author, as the Padrone.

Items: In honor of the sesqui-centennial all the theatres have been decorated handsomely.—Every available place of amusement will be open next week. The Maryland Institute has been engaged by Manager Kernan, and he will put Uncle Tom on the stage there with Charlie Howard as Uncle Tom, supported by the stock co. of the Monumental Theatre.—The Lilliputian Comedy co. are billed for the Masonic Temple.—Teresa Carreno is announced to give a concert at Lehmann's Hall on Thursday, 14th.—La belle Galathea will be given by a German co. at Concordia Opera House.

Chicago.

Haverly's (J. H. Haverly, manager): John McCullough has delighted our people with a number of his most successful and masterly impersonations. Business has been very good. Monday he appeared as Virginius, Tuesday in Othello, Wednesday matinee The Lady of Lyons, Wednesday night Hamlet, Thursday Virginius, Friday King Lear, Saturday matinee Othello, Saturday night Richard the Third, and Sunday night Jack Cade. He made his greatest success in King Lear before a crowded house, and was called before the curtain five times during the evening. McCullough is not stagey, and all his creations are artistic. His co. is a strong one, including Fred B. Warde, John A. Lane, W. A. Langdon, Edmund K. Collier, Miss Kate Forsyth, Mrs. Augusta Foster, Miss M. Willett, and Miss Edna Carey. Fred B. Warde has improved considerably since he last appeared before Chicago audiences, and he shared the honors with the star. Miss Kate Forsyth established herself as a favorite by her painstaking performances. Miss Willett is a very good actress, and deserves to succeed. Miss Edna Carey made her first appearance on any stage 8th as Regan in King Lear. For an amateur she was excellent, and her future career promises to be a successful one. Mrs. Augusta Foster, although not blessed by nature with a very agreeable voice, assumed her parts with grace and care. 10th, John McCullough for another week.

Hooley's (R. M. Hooley, manager): The favorite tragedian, Lawrence Barrett, has done an excellent business during the week. He has assumed the part of Cassius in Julius Cæsar at every performance, except at Wednesday matinee, when he appeared in The Marble Heart. His assumption of Cassius is very strong. Louis James made an excellent Brutus. Marc Antony was assumed by Fred Bock creditably. Miss Kate Meek was very pleasing and effective. 13th, Lawrence Barrett, one week.

Grand Opera House (J. A. Hamlin, manager): T. W. Keene, the new aspirant for honors as a star, cannot be called a success. He is a passably fair actor, but stagey, and frequently boisterous. His support, with one or two exceptions, has been poor. Miss Henrietta Vaders made a good impression. Mrs. Octavia Allen fully sustained her previous reputation, and filled her parts admirably. Frank Roche and Charles Mell should also be mentioned as deserving of credit. During the week Mr. Keene appeared as Richard the Third, Hamlet, Othello, and Richelieu. 10th, Barney Macauley in his reconstructed version of A Messenger from Jarvis Section.

Olympic (R. W. Sprague, manager): Sprague's Original Georgia Minstrels consisting of a consolidation of Sprague's and Hick's organizations have done very well here. Good houses have been the rule. The comb. is a very strong one. Charley Crusoe, William Speer, A. Watts, Bob Frazier, Billy Taylor, Abe Cox are particularly good in their specialities. 10th, Harry Webber in Nip and Tuck.

McVicker's (J. H. McVicker, manager): Den Thompson's last week. 10th, Mary Anderson.

Academy of Music (William Emmett, manager): Business is always good at this theatre, and it can properly be called Emmett's Gold Mine. Gus. Bruno, Carl Bartz, Edith Lyle, Charles Glidden, and Cogill Brothers constituted the variety bill. 10th, McNulty and Master Barney, Nelly Richards, McCabe and Byrnes and Ira A. Paine in the olio, and E. T. Stetson in Neck and Neck.

Fox's Theatre (Robert Fox, manager): Fanny Louise Buckingham put in another week here in Mazeppa to good business. J. Winston Murray, Ed Barrett and Bel Miller, contributed efficient support. Ed was as funny as ever. The olio preceding Mazeppa was good one, and consisted of Miss Millie La Font, serio comic, Charles Benedict, and Miss Joyce Martelle, and the change artiste, J. W. Sheppard. 10th, Josie Lee, in Tim the Newsboy, supported by Miss Alice Placide, with the Catletts, Hudson and Pierce, Miss Emma McCain, Miss Louie Fuller, Charles Benedict, J. W. Sheppard in variety specialties.

Items: Nixon's Uncle Tom comb., as recently reorganized, consists of E. L. Martin, Frank Irving, J. M. Freeman, H. C. Bradley, E. C. Ellis, C. St. Claire, J. M. Flynn, Lizzie Inglis, Edith Ellis, Mrs. Marden, Gracie Jones and Mrs. Freeman. They open at Elgin shortly.—T. W. Keene and co. leave for St. Louis 10th by special car.—John Dillon will appear in The Electric Light at Haverly's 25th.—Lester and Williams have retired from Gulick & Blaisdell's Hop Scotch party. William Buckley has been added to the co.—William Webster, advertising agent of Grand Opera House, has been secured for that position by Haverly for his Niblo's Garden Theatre.—George D. Irish has left Haverly, and now acts as advertising agent at Hooley's in place of Mr. Roberts.—The Gulick & Blaisdell Arabian Night comb. start out early in November. The co. will consist of Roland Reed and Alice Hastings, Frank Lane, Ella Wren, Eugenia Blair, Edna Carey (the late debutante at Haverly's and a lady of much promise in the profession), W. A. McConnell, E. P. Wilkes and W. H. Stuart. Claude De Haven will have charge of the party as manager.—Harry Webber will be supported here by William Kline, M. Levinson, Eva Webber, Melissa Breslau, Marion Lester, Ethel Fair, Mrs. Horton, D. H. Fitzpatrick, M. J. Moriarty, George A. Fair, J. D. Lenner and E. S. Nilson.—Fred Wilson will act as stage manager of Haverly's enterprise the New Mastodon Minstrels. Joseph H. Mack will be manager and D. B. Hodges, agent. Mr. Wilson went to England to act as stage manager of the original Mastodons, and is now on his way home.—Agnes Keene, who is in T. W. Keene's present support, is a daughter of that gentleman.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): The Rice Surprise Party closed a remarkably successful engagement, 10th. Topsy Venn, the young lady who replaces Alice Atherton in the co., is possessed of a shapely figure, a voice of average range, and the leading roles suffered in no wise by her substitution. May Livingstone, last season with The Tourists, is a clever, winning little lady and a decided acquisition to the troupe. Marion Elmore, Lena Merville, Marion Singer, Victoria Reynolds, and Venie Bennett, the latter, by the way, a sister of Alice Atherton, contributed largely to the interest of the play. Howard and Dixey, of last year's co. still remain, and are rapidly developing into first class burlesque comedians. John Gourlay, who assumes Edouins roles, is a good vocalist and dancer, but fails to evoke the applause so freely accorded his eccentric predecessor. John A. Mackey, an old favorite here, made the hit of the week, his recitations and imitations being encored nightly. The co. opens in Pittsburgh, 11th, for one week, thence to New York City. For the current week, James A. Herne's Hearts of Oak comb., is announced. Since former appearance here, the co. is said to have been improved in many respects, and as the Grand is apparently sailing along on the tidal wave of success, the troupe will undoubtedly meet with an enthusiastic reception. For the week beginning the 18th, we are to have a round of the legitimate with genial John McCullough, in the leading roles, 25th, Janauschek. Nov. 1 Joseph K. Emmet.

Pike's Opera House (Louis Ballenberg, manager): The Comley Barton Lawn Tennis party have made a decided hit. The "peculiarity," as it is styled on the bills (and I certainly know no more appropriate title), is one of the best of Woolf's efforts, and, presented in such superb manner by the talented little troupe, cannot fail to be well received. John Howson, as Cornwallis Algernon Prout, proved himself a talented comedian and bore off the lion's share of the honors. Digby Bell as the aspiring dramatist was thoroughly at home, and sang a number of popular selections very felicitously. Barton has a role somewhat similar to the one he assumed last season with the Tourists, and to which by nature he seems specially adapted. Joe McLaughlin (or, as he is at present styled on the bills, Armand) is as awkward as of yore, but atoned for it by the merit of his vocalization. Of the ladies, Miss Bell created a good impression, her singing being far above the average. Miss Tracy and Miss Jansen were accorded warm receptions. The party open in Dayton 11th, Columbus 12th and 13th, and Indianapolis remainder of week. Mr. J. B. Polk's Gentleman from Nevada comb., under the immediate supervision of John Pierpoint, open 11th, followed 18th by the Tourists. Manager Ballenberg is striving nobly to please, and is receiving well-merited encouragement.

Heuck's Opera House (James Collins, manager): M. B. Leavitt's Vaudeville and Specialty co. terminated their engagement 10th. Crowded houses have been in order nightly. The Lamont's perform some wonderful acrobatic feats, and are one of the main features of the show. The Jeromes (Charles F. and Ella) in Sketches deserve favorable commendation. The performance concludes with Cronin and Sullivan in Scanlon and Cronin's entertaining sketch, entitled Life in a Tenement House. Buffalo Bill and his party materialized during the present week in John A. Stevens' blood curdling, awe-inspiring (my adjectives fail me) drama, The Prairie Waif. The entire party give a daily street parade, and the inhabitants across the Danube will be afforded an opportunity of seeing several live specimens of the untutored savage; 18th, Joe Murphy is underlined in Kerry Gow.

Coliseum Opera House (James S. Edwards, manager): D. E. Ralton gave his farewell performance 10th, and succeeded during his engagement in creating a very favorable impression. The play itself while of the sensational type is interesting, and the star received no mean assistance from the various members of the local stock. Joseph Proctor follows 11th for one week in his widely known impersonation of Nick of the Woods. James S. Edwards assumes the character of Roaring Ralph Stackpole, and Jennie Carroll that of Felie Doe. Joseph P. Winter now officiates as stage manager, a position he fills in an eminently satisfactory manner.

Robinson's Opera House (R. E. J. Miles manager): Rial and Draper's Uncle Tom's Cabin comb. wound up the present season at this house, their engagement terminating 10th. The co. go from here to Lexington, Ky., and thence for a short season through the interior of the state. It is safe to say that Manager Miles' four weeks season does not increase his already plethoric pocket-book to any considerable extent.

Vine Street Opera House (Thomas E. Snelbaker, manager): The Four Diamonds, Clark, Watson, Belvarde, and Sawtelle, closed 10th, and among the new attractions announced for the present week are Edith Lyle, Mlle. Desiree in operatic selections, Billy Maloney and Mabel Gray in sketches, and Varney and De Bar in acrobatic songs and dances. The theatre continues to be crowded nightly, and Charley Smith, who, in the absence of Mr. Snelbaker, is assuming the managerial reins, anticipates that the "Goldmine" will make millionaires out of every one connected with it during the present season.

Items: J. H. Burke, business agent of Mitchell's Pleasure Party, passed through the city 3d, en route to Louisville.—Myron W. Whitney is announced to sing in The Messiah at Music Hall Dec. 25.—Paul Nicholson in advance of the Gentleman from Nevada comb. arrived from Louisville 5th.—George S. Clapham, who represents the interests of Herne's Hearts of Oak comb., is in the city.—Bob Miles has decorated the vestibule of the Grand with an entirely new set of handsome lithographs, thereby inaugurating a little "art museum" for the benefit of his patrons.—James Fennessy, the treasurer at Heuck's, was presented with an elegant gold badge and a check for $75 on 8th, and feels correspondingly jubilant thereat.—Leavitt's Vaudeville and Specialty co. open in Detroit 11th, for one week.—Sam Colville, the well known manager, and uncle to the only Eme Roseau, has been taking in the city and its accompaniments during the past week.—Manager Snelbaker is at present in Pittsburg arranging for the appearance of his big show which opens 11th for one week. Charley Benton having retired from the show, Manager Snelbaker is now sole proprietor.—Col. J. H. Wood left for Detroit 7th.—The Agnes Wallace Villa comb. passed through the city 10th, en route to Cynthiana, Ky., opening at latter place 11th.—Mrs. E. M. Post left for New York 3d, to join the Adele Belgarde comb. at Niblo's.—The Cincinnati Industrial Exposition of 1880 closed 9th.—Alf Burnett is in the city engaged in organizing a small party, and starts out shortly.—Col. George Ward Nichols has returned from the East.—The excitement of the present political campaign which at the outset was greatly dreaded by our local managers, does not seem to detract materially from the attendance at our regular theatres.

Philadelphia.

Academy of Music (T. B. Pugh, manager): Man and boy—or rather, boy and man—I have attended some theatre almost every night in the past thirty years. The largest audiences which I remember to have seen were at Rachel's opening night in Les Horaces, the opening of Booth's Theatre, with Edwin Booth as Romeo, and poor Neilson's first Juliet night during her last engagement in New York. The enormous audience at the Academy on last Monday night at the Gerster concert dwarfed them all. At least six times I tried to get standing-room from which I could see who was on the stage, and my best success was to get a place from which once in ten minutes I could see who was singing. I could hear a voice sometimes, that reminded me either of a mocking-bird or of Adelina Patti; and a gentleman in front of me, who was polite enough to take off his hat, informed me that it was Gerster's, and a moment later I caught a glimpse of a lady on the stage staggering under the weight of what seemed to be a ton of flowers. Under these circumstances the best I can do is to send you the programme.

Every feature was encored, of course, and Gerster most of all. Mme. Teresa Carreno's solos on the piano, Mlle. Anna Belocca, Signor Lazzarini, Mme. Savoni on the harp, Mme. Marie L. Swift were all applauded to the echo; but the audience went wild over Gerster, and I would have gone wild too had it not been that I was obliged to balance myself, like a goose, on one leg, and might as well have been in New York, listening to her singing through a telephone. John B. Gough will lecture on 14th, and on 18th Miss Nella F. Brown will recite.

Wood's Museum (George Wood, manager): Last week William D. Gemmill appeared as Hamlet and Orlando, to fine business, and at the supplementary matinees the Lady of Lyons was given, Mr. Gemmill not being in the cast. When it is considered that the Museum people play twice every day, it will be seen that it was quite an undertaking to prepare these three plays at one week's notice. Gemmill's Hamlet was interesting as a reminiscence of Fechter's make-up and method, but his Orlando was not strong. The wrestling scene was finely done, as Thomas Allen, a professional wrestler was engaged for Charles. In Hamlet, Samuel Glen, as Polonius, Mamie Wallace, as Ophelia, George White, as the Ghost, Jay Hunt, as First Grave Digger and Willis Page as the King were perfectly satisfactory. In As You Like It, Esther Williams made a creditable Rosalind, considering that she only had three rehearsals. Helen Ottolengui, as Celia gave an even, refined and artistic performance, and Mrs. Saphore was equally good as Audrey. Charles D. Herman's Jacques, Jay Hunt's Touchstone, and W. J. Sherry's Oliver were first class impersonations. This week London Assurance and A Scrap of Paper.

National (Laurence Monroe, lessee; T. F. Kelly, manager): Sheenan and Jones last week, to pretty fair business and a good show. This week I. Z. Little—I said little—in Nuggets, and with the promise that the returns of the elections in Ohio and Indiana will be announced from the stage. Ella Wesner is Little's biggest card. 18th, J. B. Studley.

Arch (Mrs. John Drew, lessee; Charles A. Mendum, manager): A Golden Game was given last week, to fair business. On Saturday night the Game was closed. The principal dealers, Shannon and Edeson, were to leave New York on Sunday night to appear at Baldwin's in San Francisco on 25th, for three months. Col. Sinn's co. will meet them in Chicago, where they open the regular Game again, Nov. 22d. This week Agnes Leonard in A Woman's Faith. 13th, Gosche-Hopper co. in the long looked for One Hundred Wives.

Chestnut Street Opera House (G. K. Goodwin, lessee and manager; J. Fred Zimmerman, associate manager): Galley Slave to fine business all the week. The readers of THE MIRROR have probably heard of a play called Hamlet, written by an author of considerable talent, and always interesting to read; but as regards the performance of the piece, it is a very different matter whether the role of the Dane is played by Edwin Booth or by Adele Belgarde. Galley Slave is a good play, too, but Susie DeForest is not Maud Granger; Nellie Barbour is not Estelle Mortimer, and although Majeroni is a fine actress, she is not Emily Rigl. This week, Maud Granger in Two Nights in Rome. 13th, Kiralfy's Around the World.

Walnut (George K. Goodwin, lessee and manager; S. F. Nixon, assistant manager): Lotta drew enormous audiences, larger even, I think, than Mary Anderson. She played Musette all the week. When Lotta first astonished the world by twisting and kicking herself into popular favor, I remember that Prentice of the Louisville *Journal*, said of her that she was like a bottle of good champagne. I never criticise good champagne, I only drink it, and so I go to see Lotta, and would not dream of criticising her. I do not mean to say that she is perfection; but it is too late in the day to find any fault with a little actress, who though very charming is

not without her Lotta mannerisms. This week she will do Nell and the Marchioness, also Zip. 18th, Lotta again.

Chestnut (Charles S. Morley, lessee and proprietor; William H. Daly, manager): In my last letter I gave my opinion of Matrimony. Different people take different views of matrimony—some find that there is money in it, and some do not. Bartley Campbell seems to find that there is a matter o' money in his Matrimony, and so he will keep it on here for another week. 18th, The Knights in Otto.

Park (George K. Goodwin, lessee and manager): When a gentleman invites me to dine with him, I never go away and speak against his dinner; and so it "mislikes me" to write disparagingly of Annie Ward Tiffany and her play; as good-natured Gus Moulton, treasurer of the Park, politely gave me three seats, and said to me that when I should come out, he hoped I would leave all the prejudice behind. *De Gus-tibus, non est disputandum;* but I regret to say that I was glad to leave prejudice behind, as it is a silly play, and Miss Tiffany, who played Nemo, the actress,. was really Nemo, but not an actress, or at least, not by any means good enough for a star. E. W. Marston, as Cameron Gray, and Lottie Henderson, as Rose, were exceedingly good. This week, Ette Henderson's, A Mountain Mystery; 18th, Willie Edouin and Alice Atherton in Dreams.

Items: Poor Dan Gardner is dead. He died in Atlantic City on last Thursday (7th) of paralysis, in the 64th year of his age. He was the oldest living circus clown. He went first with Archie Madden, next with Welsh, then with Forepaugh, and next with Cooper & Hemmings show. His last appearance in public was in 1877 at the Grand Central in this city for benefit of Capt. Toundsend. He sang two comic songs and danced a hornpipe. Alas! poor Gardner! Where be your gibes now? your gambols? your songs? *Requiescat in pace.*—Charley Wing, who has been keeping the case for A Golden Game, is enthusiastic in his encomiums of Charles Mendum of the Arch, and he says that the Arch is "the best run theatre in America." Mendum is certainly a good manager and an excellent gentleman, either at rest or on the wing.—George Knight was over here one day last week, making arrangements for Otto at the Chestnut on the 18th, and he ought to have everything right, as his wideawake manager was with him, and stuck to him like a leech.—Zimmerman's juvenile troupe are rehearsing the Bohemian Girl.—Lee Ottolengui, assistant treasurer of the Madison Square, was over here on Sunday bragging about Steele Mackaye and the long run of Hazel Kirke.

Brooklyn.

Park: Mr. Lester Wallack played his annual engagement last week. The play selected was Robertson's delightful comedy of Ours. Mr. Wallack's impersonation of Hugh Chalcot is well known. On this occasion he enacted it with all his olden time ease, finish, and elegance. The character of McAllister fitted Mr. Lacy like a glove, and served to present him as one of the best *jeune premiers* now upon our stage. Miss Bartlett did nicely as Mary Netley, and Madame Ponisi was as usual, perfection itself in the role of Lady Shendryn. Miss Detchon was not successful as Blanche. The other people met all necessary requirements in a manner deserving of commendation. The management mounted the play appropriately. This week, Ada Cavendish in A. C. Gunter's drama The Soul of an Actress.

Haverly's: The co. of the Union Square Theatre played in this house for the first time last week, in Led Astray. The attendance, notwithstanding the strong opposition at the Park, was exceedingly good throughout the entire week. This play was first introduced to Brooklynites by Mrs. F. B. Conway, at the old Brooklyn Theatre on Monday, Jan. 12, 1874. It enjoyed quite a run, and was frequently revived thereafter, always with profit. In consequence of an omitted clause in the contract between Messrs. Haverly and Palmer, no matinee performance occurred on Wednesday. This week a section of Grau's French Opera co., headed by Marie Albert, will render La Fille du Tambour-Major, Les Cloches de Corneville, Girofle-Girofla, and Le Petit Duc.

Novelty: Jarrett & Rice's Fun on the Bristol Party, did a good business last week. John F. Sheridan carried almost the entire burden of the evening's entertainment. This week, C. D. Hess presents the child phenomenon, Little Corrinne, in The Magic Slipper.

Hyde & Behman's: Muldoon's Trip to Boston proved sufficient to warrant the management in retaining it for a fortnight. During last week, Robert McDermott was substituted for Gus Bruno, in the character of Mrs. Muldoon.

Items: Italian Opera, at the Academy of Music, on Oct. 28. The season is to consist of seven representations, managed by Mr. C. R. Taylor, son of David Taylor, the well-known Brooklyn impressario. The operas named for presentation here, are Linda, Lucia, Mefistole, Forza del Destino, Carmen and Martha.—Mrs. Annie R. Peterschen, wife of Frank W. Peterschen, leader of the orchestra at Haverly's Theatre, died in this city last week, and was buried from her late residence, 238 Raymond street, on Monday morning.—Oct. 6, was the first anniversary of the opening of the Brooklyn Theatre.

St. Louis.

Olympic Theatre (Charles Spalding, manager): Perhaps the largest week's business ever done here was that of the week just ending, the attraction being W. D. Eaton's comedy of All the Rage, given by Manager J. M. Hill's fine co. This was owing chiefly to the fact that it was Fair week, and the Veiled Prophets' pageant and 100,000 strangers were in the city. The same remark applies to the other places of amusement in town. Frank Hardenberg and William Davidge, two of the leading comedians of the country, were perfect in their parts. Messrs. Padgett, Richardson, Chipman, and Milliken were all excellent. Meta Bartlett was remarkably clever in her role, and Susie Winner was dashing in her part, singing several songs sweetly. Mrs. Owen Marlowe, Clara Hyatt, and Blanche Moulton added greatly to the strength of the cast. The piece was, on its merits, a thorough success. 11th, Robson and Crane in Sharps and Flats.

Pope's Theatre (Charles Pope, manager): Buffalo Bill in The Prairie Waif. It was well placed on the stage, and the characters sustained in good style. It has drawn crowded and demonstrative audiences. 11th, Alice Oates in Long Branch.

Grand Opera House (John W. Norton, manager): In Sunday morning's papers it was announced that, by orders of his physician, Dr. S. H. Frazier, Joe Emmet would have to retire from the stage for an indefinite period. This caused but little surprise, as during the week Emmet's acting was exceedingly spiritless, while his voice was almost entirely gone. On some occasions Mrs. Dennis Devoy, his sister, sang the Lullaby behind the scenes. On Saturday Emmet was in a very low condition, and between the performances laid on a bed which was placed on the stage. He was removed from the Lindell Hotel to the residence of his sister, where he has remained in very low condition ever since, and several rumors of his death were circulated on the street. In the meantime Mr. Emmet's co. has been giving a fine performance of the Ticket-of Leave Man, the house being crowded every evening. W. Christie Miller as Bob Brierly, John H. Lynde as Hawkshaw, J. H. Rennie as Melter Moss, and Fannie Francis as May Edwards deserve high praise for their excellent acting at such short notice. The other characters were capably attended to. 11th, the long-looked-for engagement of Thomas W. Keene will commence.

Theatre Comique (W. H. Smith, manager): Packed at every performance during past week. Most of the old faces spoken of in my last were retained, the novelty being the introduction of Mme. Pompadour's Royal Lady Minstrels.

Items: Mortimer at the Pickwick Theatre continued his magical seances to fair business. McIntyre, genial "Mac," is with him. They say he missed on the "Square."—Both the Globe Theatre and Esher Bros.' Alhambra reaped a good benefit from Fair week.—The Chimes of Normandy will be given at the Grand Opera House Sunday evening, 10th, by The Young Men's Hebrew's Association, who have had it a long time under the direction of the Epstin Bros., two musicians of local fame.—Prof. W. Malmene, formerly of this city, now of Cleveland, suffered a severe affliction last week in the loss of his wife, who died in this city on Saturday last. The Professor's family were residing in St. Louis. He has the sympathy of his numerous friends, who were aware of the strong attachment he bore for his wife. She leaves several talented daughters.

New Orleans.

Academy of Music (David Bidwell, manager): Nick Roberts' Humpty Dumpty troupe are now playing the last nights of a week's engagement at this popular house. Business has been good. The pantomime is poor and poorly acted. The Etzeltine Sisters (Indian-club-swingers and dancers), Prof. Charles Omweg (contortionist), the Mendoza Bros. (gymnasts) have all attracted favorable notice. Cool Burgess has been a big card to draw people to the theatre. The party leave Sunday for Mobile. On Sunday, 17th, Barlow, Wilson, Primrose & West's Minstrels will begin a week's engagement at this theatre. They are sure to draw, being very popular here. After them comes Frank Mayo in Van the Virginian (one week); then, for one week each, Gus Williams, in Hoey and Hardie's Child of the State comb., T. W. Keene and co., and the Widow Bedott comb.

St. Charles Theatre (David Bidwell, manager): This house is rapidly being prepared for early opening. New and handsome opera chairs have arrived, which will be placed in the parquette, dress circle and gallery. The "gods" will be given the luxury of regular arm chairs. The regular opening will take place Nov. 7, with Alice Oates as the attraction, to be followed by Maginley's Deacon Crankett party, Leavitt's Burlesque co., Herne's Hearts of Oak, and the great favorite, Annie Pixley, in M'liss, each for one week.

Grand Opera House (Thomas A. Hall, manager): This house will open Nov. 1, with the Criterion Comedy co. in Freaks, for one week.

Arena: W. C. Coup's Consolidated Shows pitch tents here on Sunday, Nov. 17, for nine days. They have billed the city extensively.

Items: The French Opera House (M. de Beauplan, manager) will open early in Nov. Aida will probably be the initial performance. — Mr. Frank Farrell, well known among theatrical folks, has returned from his trip.—Last Sunday the St. Charles Hotel took fire. The children of the Miles Juvenile Opera troupe were in the hotel, preparing to leave that morning for Galveston; they were got out safely.—H. J. Clapham, the popular manager of the B., W., P. & W. Minstrels, has been stopping here.

Alabama.

MONTGOMERY.

Montgomery Theatre (Prof. Tannenbaum, manager): The Big Four Minstrels gave two performances last week, to moderate houses. Fay Templeton comes 8th, and Frank Mayo, 15th.

Arena: Coup's Circus gave an ordinary performance 29th. Sells Brothers' come 12th.

OPELIKA.

Renfro Opera House (Renfro Bros., managers): Bill Arp lectured 6th, for the benefit of the Library Association, to a fifty dollar house. Fay Templeton Star Alliance 7th, to moderate business.

California.

SAN FRANCISCO.

Baldwin's Theatre (Tom Maguire, lessee): The Galley Slave presented for the first time on this coast, drew a crowded house.

The Tivoli is doing good business with Maritana, with Harry Gates and Miss Hattie Moore in the principal characters.

Arena: Cole's Circus will open next Monday.

Colorado.

DENVER.

Palace Theatre (Ed Chase, proprietor): A good variety programme is being presented this week, closing with Don't Do It, Tom.

London Variety Theatre (Harry Bernard, proprietor): Doing a good business. Tommy Morris is stage manager. Masters Brace and Bit are the arrivals.

Items: Johnny Max, Dutch comedian's benefit at West Derion Turn Hall on 10th.—I am advised by Mr. Wheeler, Alf Wyman's manager, that a large business is being done in the northern part of the State.—Miss Clara Ralnsford left Denver on 2nd to join the Wyman comb. and her husband, Mr. Charles Norris.—The curtain went down on the 2d for the last time at Forrester's at the close of the Nobles engagement. It will be changed into a business house.—Bessie Clark, a young lady of 14 years, has gone East to finish her education for the stage.

LEADVILLE.

Tabor Opera House: Milton Nobles opened 4th in Phœnix, and played to the largest audience ever assembled here. His success is unprecedented. His engagement closes on the 16th. On the 11th he appears in A Man of the People, which he plays six nights.

Connecticut.

HARTFORD.

Roberts Opera House (W. H. Roberts, manager): Tony Pastor furnished us with the only entertainment of the past week on Friday evening, and gave an exceptionally good show, and pleased a fair audience. He had a prejudice against him, and could not expect a full house. We were disappointed at not seeing Ella Wesner, but Tony promises to bring her with him next season. This week we have a full one, opening with D'Oyle Carte's co. in Pirates of Penzance; on Tuesday, Chanfrau, in Kit; on Wednesday, Rice's New Evangeline co.; on Thursday, Fun on the Bristol, and on Friday, Dr. Spalding, in the first of a series of six illustrated lectures on Rome. The Boston Ideal Opera co. give us two nights Monday and Tuesday of next week.

Allyn Hall. The McGibeny Family appeared here three nights and a matinee, and thanks to the judicious and liberal management of Mr. B. S. Diggs, their manager, and the excellence of their performance, the hall was well filled on Monday evening, and literally packed the other two nights. As this was their first appearance in New England, I shall take the liberty to notice this little family somewhat in detail. The family consists of father, mother and eleven children, seven of whom perform with their parents. The ages range from 17 to 6 years, and the five elder ones have received a musical education and are competent to read and play at sight from any band or orchestra score. The instruments used in orchestral music are cornet, three violins, and tuba, with piano (the mother), and organ (the father), accompaniment. For band selections, two cornets, two tenors, and tuba, snare and bass drums, the latter being played upon by the little tot of 6 years. Their performance exhibits a good range of music and includes all classes, and each and every number was well executed, and most of them heartily encored. One great feature of the entertainment is in the lack of automatic precision, which usually accompanies all infant prodigies. Before the first piece is concluded, you feel that you are listening to young artists, not children who have been crammed with something they don't relish, and set upon the stage to show it off. These young people act as naturally as though at home in their parlor, and as if playing for their own amusement rather than for the audience. Little effort is made to introduce "business," though the idea of it taking three boys to lug in the anvil for the Trovatore chorus, and at the end to have the little girl pick it up and run off, is one that brings the house down. The little character sketches in costume are excellent, the dialogues and recitations fine, and in fact the whole entertainment cannot fail to please. We noticed among the crowds who attended the last performance hundreds who were at the first, and several of our acquaintances say they attended all three evenings. That fact would prove more than any dozen notices might say, in regard to the satisfaction given. They make a short circuit in Connecticut and then open at Fall River, under the management of Thayer, Smith Moulton for a short season. Should they return to Hartford a full house will greet them.

New National Theatre (J. K. Newton, manager): Business fair, show ditto. James Roche not billed, appeared on Monday, and made quite a hit. Lillie Western, with her musical entertainment was the card of the week. Departures. T. M. Hengler, to New York; Lillie Western, to Buffalo; Alice Gleason, to Troy; McVicker and Sullivan and the three Nondescripts, to Boston. New people. Love Sisters, Frank Jones, Alice Montague, Kitty Sharpe, Frank B. Carr, Omdorff, McDonald. James Roche and Frank Harrison remain.

NEW HAVEN.

Carll's Opera House (P. Carll, proprietor): 4th, 5th, 6th, Jarrett's Cinderella co., gave pleasing performances. That they were popular, can be seen from the last night's business, being treble the first. Spectacular features and the ballet, particularly good. 8th and 9th, Thayer, Smith, and Moulton's Boston English Opera co., gave Fatinitza to small business; evenings, good matinee house. Nothing is promised at this house for the present week, but there is a chance that we may have Helen Potter's Pleiades.

New Haven Opera House (Near and Clark, managers): Mrs. Ettie Henderson down in my last, for 8th and 9th, did not make the expected arrival. In her place, 9th, matinee and evening, Anthony and Ellis' Uncle Tom. They introduce a number of novelties which seem to take well, or at least vary the monotony of its regular appearance. Miss Kate Partington, as Topsy, put in some clever banjo playing and dancing. Booked: 11th, Frank Chanfrau, as Kit; 12th and 13th, Fun on the Bristol, under Thayer, Smith, & Moulton comb.; 16th, Rice's New Evangeline co.

Grand Opera House (Clark Peck, proprietor): 4th and 5th, Maud Granger, in Two Nights in Rome, played to very poor business. 7th, Tony Pastor & co., to one of the largest houses of the season. Tony and Haverly always draw better than anything on the road. Coming: 11th, Boston Ideal Opera co., in Fatinitza; 13th, and succeeding Wednesday's lectures, by Rev. Mr. Spaulding, on Ancient Art; 15th, Pirates of Penzance.

Items: There is trouble among the managers, who have dates for New Haven, they are all afraid of shipwreck, which, by the way, almost befell Annie Tiffany's co.

WEST MERIDEN.

Boston Opera co. canceled their date, leaving us all the week without a show. Booked: Boston Ideal Opera co. 12th. Rice's Evangeline 13th.

DANBURY.

Opera House (J. S. Taylor, manager): Mrs. G. C. Howard's Uncle Tom's, appeared here 5th to 9th (Fair week); houses literally crowded.

BRIDGEPORT.

Events theatrical in this city have been at a standstill for the past two weeks, and the outlook for the future is not very promising. Within the past few days a number of the leading combinations, such as Fun on the Bristol, George S. Knight in Otto, and the Boston Ideal Opera co., have canceled.

Delaware.

WILMINGTON.

Grand Opera House (Jesse K. Baylis, manager): Hall's Strategist comb. 9th The house was much lighter than the piece deserved, the acting being very creditable.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): The Tourists did a fine week's business. The co. are all good, and give many new scenes. Maggie Mitchell all this week, opening in Jane Eyre, and giving during the week Pearl of Savoy and Little Barefoot. She remains two weeks.

Ford's Opera House (John T. Ford, manager): The Flock of Geese was rather a disappointment. This week the Madison Square co. in Hazel Kirke. Full houses will no doubt greet them in spite of Maggie Mitchell being such a strong attraction at the other house. Sidney Cowell was so well liked when here in Fairfax last season that she will be warmly welcomed. Bartley Campbell's Galley Slave, 18th.

Theatre Comique (Jake Budd, manager): Mlle. De Sayles' Statue and Minstrel troupe remain another week.

Items: Herndon Morsell has a complimentary benefit at Lincoln Hall, 20th. Some of our best amateur and semi-professional talent assisting, among them Miss Minnie Evan.—Miss Alice Hosmer has left for New York.—William H. Thorne and his young wife returned to the city a week ago. They were at Charles R. Thorne's place the greater part of the time.

Georgia.

ATHENS.

Denpree Opera House (W. H. Jones, manager): John T. Ford's Comedy co. appeared 2d, two performances, to good houses. The new comedy, Sam of Posen, took well. Co. good. Frank Mayo 13th. Prospect good for a large house. Nick Roberts' Humpty Dumpty 25th.

AUGUSTA.

Opera House (N. K. Butler, manager): Ford's Comedy co. opened the dramatic season 4th, with Fun on the Pacific, and Sam from Posen to good houses. Arena: Robinson's circus on 11th.

SAVANNAH.

Theatre: Frank Mayo, as Davy Crocket, is billed for 11th. John Robinson's circus billed for 14th.

MACON.

Ralston Hall (Turpin & Ogden, managers): Nick Roberts' Humpty Dumpty troupe has changed dates from 13th to 20th. New York Criterion Comedy co. 26th. Adele Belgarde 30th and Nov. 1.

Items: Many good shows are fixing near dates.—Miss Nellie Heywood, whom I stated had severed her connection with Templeton's to join Ford's, will remain the remainder of the season with the Templetons.

ATLANTA.

Frank Mayo, billed in Van the Virginian, Oct. 14.

Kansas.

LEAVENWORTH.

New Opera House: Emma Abbott, booked 7th, canceled until later in the season. Jay Rial's Humpty Dumpty show played here 8th, to fair business. Co. good: Coming: Neil Burgess' Widow Bedott co., 25th.

German Theatre: Opened for the season 3d. Co. good. Played Berlin. 10th, The Sentinel of Munich.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Haverly's Black Forty drew large houses. The show was good and original. The setting of the first part was fine. Booked: 14th, 15th and 16th, Gus Williams.

Opera House (Brooks & Dickson, lessees; William A. Warner, manager): J. B. Polk in A Gentleman from Nevada, has attracted fair business. The play was well put on the stage, and was finely acted by the excellent co., which deserves great praise for the able manner in which they supported the star. Booked: 11th, 12th and 13th, Mitchell's party in Our Goblins.

Masonic Temple and Metropolitan Theatre: Closed.

Knickerbocker Theatre (Nellis Borden, proprietor; Billy Baker, Director): Large business is still in vogue. During the past week a very fine show was given.

Buckingham Theatre (James P. Whallen, lessee; John Morrissey, director): A fair show, to very light business during the past week.

Items: Mr. Gus Frohman resigns his position as manager of Haverly's Black Forty, to join the Madison Square Theatre co. He leaves for New York at the end of the engagement, 9th. Mr. W. H. Bishop will take his place. The troupe regret the loss of Mr. Frohman, and wish him success in his new field of business.

LEXINGTON.

Opera House (R. B. Marsh, manager): The Favorites, with Alice Oates as the attraction, 4th. 5th, the Hoey and Hardie comb. presented A Child of the State in good style; the audience was large. Rial and Draper in Uncle Tom, 15th, and Agnes Wallace-Villa comb. 15th and 16th.

OWENSBORO.

Grand Opera House: The Foster-Jefferson co. in illusions, sleight-of-hand tricks, 8th, to good house. Mackaye-Sylvester co. booked for 25th.

Illinois.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): 1st and 2d, Jane Coombs in Lady of Lyons and Romeo and Juliet to good houses, the audiences being composed of the elite of the city, the young society people predominating. Miss Coombs may be considered one of Bloomington's favorites from this time on. Billy Arlington and May Thorn to small house on 5th. Arlington is a host in himself. May Thorne has undoubtedly mistaken her calling. Coming: Our Flirtations 9th; Denman Thompson 14th.

Durley Hall (Dr. George S. Smith, manager): Tony Denier's Humpty Dumpty 4th, to large house. His specialties are A No. 1. 7th, Gus Williams, to fair house. Coming: Hop Scotch, 15th.

Items: Since the season opened there has been an average of four shows a week, and all to big business. It cannot be long until we may look for a regular theatre. There is considerable excitement over the appearance of Den Thompson on the 14th.—Billy Arlington and wife are making a short visit, this being his wife's former home.—Mlle. Litta is expected home for a week about Nov. 1, after which she commences her season with Manager Hayton of Chicago.

QUINCY.

Opera House (Dr. P. A. Marks, manager): John McCullough in Virginius and Jack Cade, Sept. 30 and Oct. 1, to crowded houses. The support given by Kate Forsythe, F. B. Warde, M. Collier, and others was excellent. 6th, Emma Abbott in Chimes of Normandy at matinee and Paul and Virginia at evening, to crowded houses. Mr. Castle divided the honors with Miss Abbott. On account of sickness Mrs. Seguin was unable to appear, and was replaced by Miss Maurel very acceptably. Bookings: Gulick and Blaisdell's Hop Scotch, 11th; T. W. Keene, 18th; John T. Raymond, 22d and 23d; Leavitt's Specialty co., 30th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Truman, manager): Tony Denier's Humpty Dumpty co. gave three performances and a matinee Sept. 30 and Oct. 1 and 2, to large business. 4th, Emma Abbott and co. presented Paul and Virginia to a good audience. Jane Coombs and support in Romeo and Juliet 4th, to light business. Gus Williams 8th, to a good house. Hop Scotch party 12th, and Den Thompson 16th.

Adelphi Theatre (William Laird, proprietor): Business improves at this place with the arrival of cool nights, and new faces continue the order each week, proving an attraction. The closures this week were: Charles Stewart, the McKees, Nellie Arnold, and Elsie Avery; the Bertrams, Burt Stowe, and Billy Wylie. The new faces same date were: Willie and Ada Maltrom, Maggie Darnell, and the Coblins Bros. Harry Spriggs is stage manager. The farce A Forged Will winds up each evening's entertainment. The Kossure and Lamond Specialty Alliance, that played last week at Cook's Hall, did not succeed in making money. Capt. Bogardus in feats of marksmanship was the only redeeming feature of the performance.

PEORIA.

Gus Williams 4th, to a good house. Coming: John T. Raymond 15th and 16th; Hop Scotch 14th.

ROCK ISLAND.

Harper's Theatre (Benjamin Harper, manager): 4th, Gus Williams, to fair biz; 5th, Robson and Crane in Sharps and Flats, to full house; 8th, John T. Raymond in Col. Sellers.

Indiana.

INDIANAPOLIS.

Dickson's Grand Opera House (J. B. & G. A. Dickson, managers): Closed during past week. Monday, Oct. 11, Gus Williams.

Park Theatre (J. B. & G. A. Dickson, managers): Colliers Banker's Daughter one week, to good business. The cast strong and scenic effect fine.

English's New Opera House (Will E. English, manager): Alice Oates to fair business 7, 8, and 9, in Long Branch. The support undoubtedly did their best to bring out the full effect of a light entertainment, but the piece in the main lacks any special features of brilliancy.

Gilmore's Zoo Garden (Will Turner, manager): This variety house played to a succession of good business for the past week. The talent was up to the usual standard of excellence.

Corne's Academy of Music (Fred Felton, manager): Presented a fair variety entertainment the past week to good houses. The week of 6th promises strong attractions.

Bookings: Dickson's Grand Opera House Gus Williams Oct. 11, 12, and 13. English Opera House: Haverly's Colored Minstrels 11th, 12th, and 13th, to be followed by Comely Barton Comedy co. in Lawn Tennis. Academy of Music. Arrivals Oct. 11. The Four Diamonds, Emma and Louise Alfred. The Indianapolis Light Infantry will produce Pinafore in a short time, with Pink Hall, a local comedian of some distinction, as Buttercup.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Booked: Collier's Banker's Daughter 13th; Our Flirtations 14th; Mitchell's Pleasure Party 15th.

FORT MADISON.

Concordia Hall (Charles Doerr, manager): The Forbes and Cotton comb. changed from 11th to 13th. They will play True Devotion with Uncle Tom for matinee.

Items: Your correspondent had the pleasure of meeting Mr. Wash Blodgett, the general agent of the Forbes and Cotton comb. He reports business good; also spoke very highly of THE MIRROR.

VINCENNES.

Green's Opera House (William Green, manager): Booked: 12th, Collier's Banker's Daughter. 18th to 24th, F. G. White comb. Coming: Joe Murphy, Our Flirtation Party and Buffalo Bill.

Iowa.

CEDAR RAPIDS.

Opera House (C. G. Greene, manager): Gus Williams Oct. 1, to fair business. John T. Raymond 6th. Big house.

Item: Manager Greene is deserving of much credit for the fine list of entertainments which he is presenting this season.

DES MOINES.

Jay Rial's Humpty Dumpty troupe 1st and 2d and matinee to a crowded house at each performance. John T. Raymond, in Col. Sellers, 5th, to fair business; Robson and Crane 6th, in Comedy of Errors, to a large audience. Mackay & Sylvester, 7th, cancelled.

Academy of Music (William Foster, manager and proprietor): Booked: Charles Forbes Dramatic comb., 28th, 29th, and 30th.

COUNCIL BLUFFS.

Dohany's Opera House: House packed on 4th, J. T. Raymond as Col. Sellers giving good satisfaction. John Dillon on 7th, in his new play Electric Light, to good business. Dillon is quite a favorite here. Coming: Roshelle comb. 13th; Katie Putnam co. 29th.

DUBUQUE.

Opera House (G. D. Scott, manager): The Leadville Minstrels appeared 2d, to a fair house. The co. is strong, and composed of first-class professionals.

Massachusetts.

LYNN.

Music Hall (George W. Heath, manager): Rice's New Evangeline played 4th, to a small house. Booked: Jarrett and Rice's Fun on the Bristol 19th; Abbey's Humpty Dumpty 21st; McGibeny Family 20th, in Manager Heath's People's Concert Course; Palestine Arabs 22d, in the Star Course; M'liss 23d; Anthony & Ellis' Uncle Tom 25th.

Theatre Comique (Whitney & McKie, managers): The bill the past week was not above mediocrity. Master Herbert Crowley, late of the Corinne Opera co., Clara Wilbur, W. J. Stanton and Nellie Abbott made a hit.

Item: C. J. Thomas was in town the 9th, on a flying visit to his home.

WORCESTER.

Music Hall (R. M. Reynolds, manager:) Oct. 4, Chanfrau, who is always welcome here, as Kit, played to a $900 house, the largest of the season so far. Oct. 8, Gilbert and Sullivan's Opera Pirates of Penzance to fair house. Oct. 11, New Evangeline. Oct. 12, Tony Pastor to a crowded house which is always assured him every season here. Oct. 18, Fun on the Bristol Party. 19, 20, Edgar, Shakespearean Tragedian.

SALEM.

Mechanic Hall. Rice's New Evangeline, 5th, to a good house. Booked: Boston Evangeline Opera co., in Fatinitza, 14th; M'liss, the 25th.

LOWELL.

Music Hall (Emery & Simons, lessees): 6th, F. S. Chanfrau as Kit, supported by Margaret Lanner, Mark Price, Dan Maguinness, C. Leslie Allen and the Boston Theatre co., to a crowded house. 7th, the Stewart Family, in Rainbow Revels, to a fair audience. Coming: 13th, Pat Rooney; 14th, Tony Pastor.

TAUNTON.

Music Hall (White Bros., proprietors):

Howard Athenæum comb. 5th, to poor house. D'Oyly Carte's Pirates of Penzance 7th, fair house. Miss Minnie Walsh was taken suddenly sick, and was unable to perform. Her part (Mabel) was taken by by Miss M. Daniells. Boston English Opera co., under Thayer, Smith & Moulton, Fatinitza, 13th.

GLOUCESTER.

Fun on the Bristol comes 20th. The Howard co. of Boston, under William Harris, came 8th to about $200, and gave general satisfaction. The Favorites have changed date of 17th to later in the Fall. The Palestine Arab co. come Nov. 16.

HAVERHILL.

Coming: Fun on the Bristol, 21st. Harry Miner's Rooney co., 15th. M'liss comb. with Annie Pixley, 28th.

Maine.

PORTLAND.

New Portland Theatre, 4th 5th 6th the Stewarts in Rainbow Revels. The acting throughout (excepting that of Miss Nellie Stewart) was very bad, but the music and singing were good. 8th and 9th F. S. Chanfrau, in Kit. Mr. Chanfrau was as good as ever; he was well supported by the Boston Theatre co., and especially noticeable was the remarkable acting of little Zoe Tuttle. Booked; Oct. 15, 16, three performances, Abbey's H. D. and Tyrolean Warblers.

Michigan.

GRAND RAPIDS.

Powers' Opera House: (William H. Powers, manager): Nat Goodwin's Froliques appeared 4th and 5th, before large audiences. This is the first visit the co. has made us. Nat Goodwin was especially fine in his imitations of prominent actors. 7th and 8th, Barney Macauley appeared as Uncle Dan'l, in A Messenger from Jarvis Section, before large and highly delighted audiences. The supporting co. was good. Victoria Creese as Clip was excellent. 9th, Joe Murphy in Kerry Gow. Booked: 15th, Leavitt's Specialty and Vaudeville co.; 16th, C. L. Davis; 19th and 20th, Collier's Banker's Daughter co.; 22d and 23d, Holman's Opera co.

Smith's Opera House (William B. Smith, manager): This house has run to good business through the week, and the performance was excellent throughout. The departures for this week are: Bennet and Gardiner, Toledo; the Three Vampires and Clifford and Kelly, to Chicago; Wells and Sylvano, to Danville, Ill.

Lucie's Hall: The Alabama Minstrels appear 11th and 12th.

Items: E. M. Gotthold is in the city, arranging for the appearance of Leavitt's co. 15th.—"Johnnie," the popular clerk at Hall & Co.'s news-room, reports THE MIRROR "booming!"

KALAMAZOO.

Union Hall (J. Chase, manager): 5th, Prof. and Louis Anderson in old-time gift concert, to $185.

BAY CITY.

Westover Opera House (Clay & Buckley, managers): Barney Macauley came 5th, in A Messenger from Jarvis Section, to a good house, and gave entire satisfaction. Joe Murphy in Shaun Rhue 6th, to a $500 house. Audience well pleased. Booked: Haverly's Widow Bedott 14th; Polk's Gentleman from Nevada 27th and 28th.

JACKSON.

Opera House (George W. Stevenson, manager): Stevenson's Comedy co. in Lost in London, 6th; The Emerald Ring, 7th; Uncle Tom, 8th, and Dora, 9th, to good audiences.

Union Hall (C. J. Whitney, manager): Garry Hough's co. in Uncle Tom, 6th, 7th and 9th. The Child-Stealer, 8th, to fair audiences. Coming: Jane Coombs, Oct. 16; Collier's Banker's Daughter 18th; Matilda Scott Paine Opera co., 22d.

DETROIT.

Detroit Opera House: C. L. Davis, to large houses, three nights. The latter half of the week, Nat Goodwin and his Froliques, made the walls echo with laughter. This week, Leavitt's Vaudeville and Specialty co., for two nights, and for the last three nights, Agness Robertson, in Arrah-na-Pogue, Colleen Bawn, and Jessie Brown.

Whitney's Grand Opera House: Closed the past week, owing to cancelling of Lingard-Dalziel Burlesque co. This week Denier's Humpty Dumpty will delight the children and all of us who enjoy pantomimes, on Tuesday and Wednesday nights. For the remaining three nights, Donavin's Tennesseeans will constitute the attraction.

Minnesota.

ST. PAUL.

Opera House (John X. Davidson, manager): 1st, 2d, the Nathal Opera co. closed an engagement of four nights and matinee, having presented Fatinitza, Girofle-Girofla, and The Chimes of Normandy. Louise Lester was very favorably received. The engagement did not prove very successful financially. Miss Lester, Miss Adams, Mr. Nathal and Mr. Dexter have made many friends in St. Paul. Bookings: The Leadville Minstrels 11th, 12th; Gulick and Blaisdell co. (John Dillon) 15th, 16th; Hill's All the Rage co. 25th, 26th, 27th; Collier's Banker's Daughter 29th, 30th.

Conley's Varieties: Continue to draw good houses. New arrivals: Ida Siddons, Lillie and Paus LePeteres, Wiley Hamilton and Julia Bennett.

Missouri.

SEDALIA.

Smith's Hall (George F. Brown & Co., managers): 4th, Hop Scotch, good house. The audience seemed well pleased. F. F. Mackay and Louise Sylvester came 5th, with Caste, which was well received. Louise Sylvester's Polly Eccles was excellent. Booked: W. M. Williams' Western Theatre co., 18th, for one week.

Items: George F. Brown & Co., have but lately leased the hall. They will no doubt secure many attractions.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): 1st and 2d, John Dillon in Electric Light and Jinks and His Babies, only fair business. 7th, Emma Abbott, in Lucia, to good business. How it awakens old-time recollections to hear Brignoli once more. Booked: Roshelle, 8th and 9th; Rials H. D., 13th and 14th; Prof. Charles Andruss Bird Show, 16th; Milton Nobles, Nov. 5 and 6; Leavitt's Vaudeville, 8th and 9th; Mary Anderson, 15th and 16th.

Items: Roshelle arrived in excellent health. She is a beautiful woman. M. W. Tobin, John Healey, and Theodore Martin, all in town last week.

Nebraska.

OMAHA.

Academy of Music (D. A. Griffen, manager): John T. Raymond to a large house 2d. He was cordially received. His support was mediocre. 4th and 5th, Jay Rial's Humpty Dumpty co. gave two performances.

St. Elmo (J. Nugent, manager): The popularity of this house continues unabated under the new management, and is crowded nightly. Mr. Nugent on the 25th September was presented with an elegant silver ice-pitcher and goblets by Billy Diamond and others, who were just closing a long engagement.

Item: Ground was broken yesterday for the new opera house, which will be pushed along as fast as possible.

Nevada.

CARSON CITY.

Opera House (John T. Preddy, manager): "It never rains but it pours," is an aphorism applicable to theatrical matters here. After a rest of over ten months this house will have a run of four nights next week. On the 4th, a vocal, dramatic and musical entertainment. Then on the 6th, the Widow Bedott. On the evenings of 7th and 8th, a variety co. from San Francisco, under the management of W. C. Crosbie, late stage manager of the Bella Union.

New Hampshire.

MANCHESTER.

Smyth's Opera House (A. D. Stark, manager): F. S. Chanfrau played Kit 7th, to a fair audience; he was well supported by the Boston Theatre co. Billed: Ideal Colored Musical comb. 12th: Abbey's Humpty Dumpty co. 14th; Pat Rooney comb. 16th; Booked: George Edgar, 23d, Annie Pixley, Nov. 5. Mary Anderson will not appear here this season on account of poor business on last two visits.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): My Partner, under the management of Messrs. Thayer, Smith & Moulton, to $325. The piece gave perfect satisfaction to a large audience of our best people. 18th, Abbey's Humpty Dumpty and Tyrolean Minstrels; 27th, Fun on the Bristol; Nov. 4, M'liss.

Franklin Theatre (A. Stavers, manager): The Ideal Opera co., booked 14th and 15th, in Fatinitza and Pinafore.

New Jersey.

NEWARK.

Park Theatre: 6th, A Mountain Mystery was played to a not over large and a decidedly unenthusiastic audience. The play is of the highly Western emotional order, being replete with U. S. A. troops and a choice assortment of moonshiners, guns, pistols and whiskey kegs, with a modicum of variety business represented in the person of a hilarious ethiop, in conjunction with a song-and-dance exhibition assisted by a parti-colored octoroon. In addition to the weakness of the play, the co. was by no means a powerful aggregation of talent, making as a natural result a decidedly dismal spectacle. It is unlikely that the play will become a shining success. 7th, 8th and 9th, Maude Granger in Two Nights in Rome, to fair houses, made many friends by her performance. She has never appeared here before, and her return would be greeted with a deservedly large house. The co. was good, but appeared to need a little more familiarity with each other before everything goes off with entire smoothness. Booked: 13th, A. P. Burbank in his recitations.

Grand Opera House: 7th, 8th and 9th, Our Candidate was capitally played by an excellent co. Richmond was as funny as ever in his quiet unostentatious style, and delighted the audience with his quaint characterization of an unwilling candidate for political honors. The co. is playing under the management of Edwin Clifford.

Waldmann's Opera House: 11th and week, Charles Thornton in Simon Kenton. Olio: Mr. and Mrs. R. A. Brennan and Capt. George Laible, Little Rostuck, May Irvin, the Thompsons.

Mulberry Street Theatre: 11th and week, Black eyed Susan. Variety: Harry Shay, Gregory Bros., Fanny Bernard, Forman and Marks, the Hassons.

JERSEY CITY.

Academy of Music (William Hooper, manager): Willie Edouin's Sparks co. in Dreams 11th, 12th and 13th, to be followed by the Hary Richmond comb. in Our Candidate, for the balance of week.

Tabernacle: The "Great English Trio and Concert troupe," under the management of H. C. Jarrett and the leadership of Mr. Guhck, appear here 11th and 12th.

Item: We are likely to have a good season after the political campaign.

TRENTON.

Taylor Opera House (John Taylor manager): 4th, Tony Pastor and co. to crowded house. Performance the best he has ever had here. 6th, Hazel Kirke; a fair house. 9th, Standard Theatre co.; performance fair, to light house.

New York.

BUFFALO.

Academy of Music (Meech Bros., proprietors): The past week Mary Anderson has appeared in three of her strongest and most exacting characters, including the beautiful one of Ion the Foundling. Her reception amounted to nothing less than an ovation. Tuesday she played the Countess in the beautiful drama entitled Love, or the Countess and the Serf, with Mr. Atkins Lawrence as Huon the Serf. Both characters were given with fine effect. The rest of the characters were well sustained. Wednesday the fair actress appeared in her favorite character Evadne. Thursday a large audience greeted the star in her character of Ion. It was the first appearance of Miss Anderson on our boards in a male character. It was a triumph, the support was excellent. Milnes Levick, from whom no one looks for anything but first-class impersonations, and who never disappoints his audience, won new laurels. Atkins Lawrence is a pleasing actor, and rendered valuable assistance. Robert Downing is an actor of merit, and sustained his characters admirably. Miss Emma Maddern, always a favorite with us, was warmly welcomed. Following the Mary Anderson season, the Lingard Burlesque co. appeared in Robinson Crusoe. The audiences were fair. Miss Dickie Lingard is passably good, the company have some good voices among them, but the entertainment presented is on the whole a very poor one. For this week the George Holland co. will play their society burlesque, Our Gentlemen Friends. The following week Lawrence Barrett will head the boards, and appear in a round of his strongest plays. The following week, George S. Knight and his accomplished wife, for three nights in Otto, and for the balance of the week, the Only Lotta.

Adelphi Theatre (Joe Lang, manager): This popular place of amusement has had a successful week. Lew Cole was as funny as ever, in the Dutch Duellist. Emma Hoffman is a charming singer. The Brennans, together with their protege, Capt. Liable, give a very good entertainment. Lena Cole is a fair contralto vocalist; Nellie Richards in her character songs is always acceptable, while the stock co. make up a strong bill. Nellie Hadfield, who was booked to appear, failed to put in an appearance.

St. James Hall (C. G. Flint, proprietor): The Majestic Consolidation fairly packed the hall the first three nights of the week, presenting a first-class variety show. Edward L. Wheeler's Mastodon Theatrical troupe opened Friday for a two nights' show, in what they termed a drama of life and love in the gold mines, with the high-sounding title of Deadwood Dick. The Jubilee Singers of Nashville, Tenn., are booked for Friday evening, and on 25th, 26th and 27th the Infant Orphan Asylum will give a concert, ball, and calico party.

ALBANY.

Leland Opera House: Miss Ada Cavendish is certainly a conscientious actress as was evident by her impersonation of the leading role in her new play, The Soul of an Actress, during the past week. The business done was small, and the supporting co. was hardly up to the average. 11th (one week), Herrmann, assisted by the Onofri Brothers, Val Vose and the Lorellas. 18th, Corinne Opera co. one week.

Tweddle Opera House: Prof. Cromwell only drew fairly during the past week, but will extend his engagement for three nights more, 11th, 12th and 13th. Joe Jefferson in The Rivals, supported by Mrs. John Drew, Maurice Barrymore, Rosa Rand and others, 14th.

Wood's Novelty Theatre: Business first-class during the entire week. Coming: Prof. William Pillare; Mlle. Georgia, female Hercules; Young Athol, contortionist; Devoy Sisters, song-and-dance; Howard and Sanford, Dutch biz.; Belle Fairmount, serio-comic; De Witt Cooke, club-swinger, and Harry Bryant, ventriloquist.

Items: It is said Miss Cavendish has asserted her determination never to appear in this city again professionally.—Rosa Rand, who is to appear here with the Jefferson co., has many friends in this city. She was at one time leading lady at the old Academy of Music, now called the Leland Opera House.—Sam Lucas and co. in Restored, played at Martin Opera during the past week, to light business.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The evening of the 4th, was devoted to Abbey's Humpty Dumpty comb. The house was crowded. The box-office receipts must have been in the neighborhood of $1,500. The performance was most satisfactory in every respect.

Items: Grand Opera House was closed during the week.—Mlle. Belle Gabrielle, of the Martinette Family, during the Humpty Dumpty performance, through a mis-step backwards, fell from the stage to the floor of the house, a distance of about ten feet, and was quite severely bruised.—Manager Lehnen has sold out of the Kid Fatinitza co. George B. Henrich, an old professional, who has been in advance of many well-known combs; is to have a benefit at Wieting Opera House the 12th. Mr. Henrich is a member of the "Elks."—Miss C. Adele Daniels, who organized the Kid Opera co., will probably join a concert co.—Bookings, Wieting Opera House: Dalziel Burlesquers, 21st and 22d; Barnes Royal Illusionists, for 7 days, commencing the 18th; Hearts of Oak at the Grand, 20th, 22d.

KINGSTON.

Sampson Opera House (Phil Sampson, manager): Gorton and Benjamin's New Orleans Minstrels, to full house 6th; Joe Sefton is billed for 11th, and May Fisk's Blondes for 15th.

Music Hall (Cornelius Burhans, manager): Charlotte Thompson has written for dates, but it is not probable that she will come, as she wants to play on sharing terms.

Items: The attachment of Jake Fox against the property of the Mme. Rentz minstrels for violation of contract was returnable Monday before Squire DuBois; but Squire Hull, appearing on behalf of the minstrels, secured the vacation of the attachment on technical grounds surprising some half dozen brother attorneys by proving that under the new code a "short attachment" is a thing of the past. A delegation from Catskill, the old home of May Fisk, before she went into the show biz, will be in town to receive her next Friday. Of course she will have a good house.—Bonnie Runnells, the celebrated Dutch specialty comedian, was married in this city last Tuesday evening, to Miss Florence Terwillager, a niece of Mrs. Richard Rivers, the female circus rider.—The celebrated Clipper Quartette of the New Orleans Minstrels, leave that party and join Snelbaker and Benton's Majestics this week.

ROCHESTER.

Grand Opera House (Brooks & Dickson, managers): Closed during week ending 9th. Frank I. Frayne, supported by Morris and Grey's Dramatic co., appears in Si Slocum, 14th, 15th and 16th. Herne's Hearts of Oak, 18th, 19th, 20th and 21st.

Corinthian Academy of Music (Arthur Luetchford, manager): Closed during the past week. Miss Hattie J. Clapper and co. appears in concert, 12th, with the Schenck Family, and Miss Louise H. Folson of New York, assisted by the Mannerchor and Liedertafel societies of this city.

UTICA.

Opera House (John Abercrombie, manager): Abbey's Humpty Dumpty (S. M. Hickey, manager) played here 6th, to good house. The Tyrolese Warblers were a far better attraction than the Students of last season. 13th, Madame Rentz's Minstrels (Kit Clarke, manager). 18th, George Holland and Our Gentlemen Friends.

BATAVIA.

Opera House (John Dellinger, manager): Harrington's comb. 13th and 14th.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Ford & Denham's Masqueraders 8th, gave Pranks for second time this season to fair house.

BROCKVILLE.

Opera House (George A. Dana, manager): Booked: 12th, Mendelssohn Quintette Club; 18th, Galley Slave co. No. 2; 20th, Minnie Palmer; 21, Anthony & Ellis comb.; 23d, Abbey & Hickey Spanish Students.

YONKERS.

Washburn Hall: The New Orleans Minstrels gave a very good show to a fair house.

POUGHKEEPSIE.

Collingwood's Opera House: The Standard Theatre co. in the Mountain Mystery gave a performance here Oct. 5; poor house.

AUBURN.

Academy of Music (E. Matson, manager): 6th, Lehnen's Juvenile Opera co., in Fatinitza, to a full house. 16th Rentz Minstrels.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Slavin's Comedy co., booked for 11th, cancelled.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): 6th and 7th, Ford & Denham's Masqueraders appeared. Coming, as they did, almost unannounced, they played to a slim house both evenings, giving, however, good satisfaction. Fred Wren's New York co., booked for 8th and 9th, cancelled. Coming, 15th & 16th, Four Seasons comb.

BINGHAMTON.

Academy of Music (A. D. Turner, manager): 11th, Ford & Denham's Masqueraders in Pranks, to large house. The co. is fair and kept the audience in a merry mood. Coming: Boston Ideal co. 19th, with Uncle Tom.

North Carolina.

CHARLOTTE.

Opera House (L. W. Sanders, manager): Louise Clarke in dramatic readings 5th, to small but well pleased audience. Ford's Opera co. 8th and matinee in Fun on the Pacific, and Sam from Posen. This piece is immense.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): On 11th, a co. of local amateurs will appear in The Two Cadis, Eichberg's comic opera. Mrs. S. C. Ford and J. B. Lang will take the leading parts. Hickey's Flock of Geese, 18th and week.

Academy of Music (John A. Ellsler, manager): Agnes Robertson opens a short engagement Monday evening, Oct. 11, with Arrah-na-Pogue. The Colleen Bawn follows Tuesday, and Jessie Brown, Wednesday. Balance of week, The Lingard Burlesque co. Frank Frayne, 18th; Haverly's Colored Minstrels, 25th.

Comique (B. C. Hart, manager): Charles Foster in Saved at Seven, also Crosby and Martin, Ada Adair, the Sheridens, Charles Collins and James Harvey.

Item: It is currently reported that Mr. A. Montpelier, proprietor of the Academy, is trying to purchase the Opera House.

CANTON.

Opera House (Louis Schaefer, proprietor): Mitchell's Pleasure Party 28th and 29th, to fair business. Four Seasons comb., to good business, Oct. 1 and 2, very small houses. Coming: 6th and 7th, Adele Paine, N. T. Dramatic Alliance; 12th, Goodwin's Froliques.

AKRON.

Academy of Music (W. G. Robinson, manager): C. L. Graves' Four Seasons comb. filled a week's engagement. Business averaged very good. The co. is a good one. Coming: 13th, Goodwin's Froliques.

Item: Miss Annie Wakeman, leading lady in FourSeasons, is a relative of Dr. J. H. Peterson, of this place.

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, manager): Hi Henry's Premium Minstrels, to a crowded house 4th. The co. gave a very creditable entertainment, and left a good impression on this their first visit here.

Items: While Hi Henry's brass band were parading the streets on Monday, a team ran away and did some damage. An attempt was made to have Mr. Henry pay $35, but the matter was compromised on $5.

SPRINGFIELD.

Black's Opera House (A. C. Black, proprietor): Will reopen 18th, when Mr. T. W. Keene, supported by a strong dramatic co., will present Richard III. Excursion trains will be run from Dayton, Xenia and Urbana.

Items: Prof. J. Leon of Toledo O., gave four exhibitions of rope-walking at Fair Grounds, 7th, to an immense audience, giving good satisfaction. Work is being rapidly pushed at Bookwalter's will open on or about Dec. 1; Col. Myers (stage assistant at Black's) has purchased a fine calcium light.

CHILLICOTHE.

Opera House (Ed Kauffman, manager): Mitchell's Pleasure Party in Our Goblins played to a fair-sized audience. 6th, Agnes Robertson in Arrah-na-Pogue to poor business. Company good. 7th, Criterion Comedy co. in Freaks made a big hit here.

Items: The Forepaugh party is billed for 12th (election day.)—Mr. Comstock, proprietor of Comstock's Opera House, Columbus, has been in the city.

COLUMBUS.

Mitchell's Pleasure Party had good houses, 5th and 6th, and pleased immensely. Agnes Robertson was greeted by very small audiences. Charles Wheatleigh was the best of her support. Comley-Barton Lawn Tennis, 12th and 13th; Joseph Murphy, 15th and 16th.

Comstock's Opera House: Closed. Only thing announced is Haverly's Colored Minstrels, 16th.

Springer Opera House (F. J. Springer, manager): Fay Templeton Star Alliance gave Maritana 5th, and the Barn-Stormers 6th, to fair business. Billed: Nick Roberts' Humpty Dumpty 13th.

Item: Bill Arp, Georgia's popular humorist, advertised to lecture in Springer Opera House 5th, lectured in the college chapel owing to a misunderstanding with Manager Springer as to dates.

TOLEDO.

Wheeler's Opera House: Miss Minnie Palmer, 4th, 5th and 6th, to light business in Our Boarding School. Tony Denier 8th and 9th, to fair houses.

Adelphi (variety): Miss Addie Rogers and a new stock co. were the attractions. Billed: Mlle. Morlacchi in French Spy, T. H. Browne and Bennett and Gardner.

BELLEFONTAINE.

Melodeon Hall (Marquis & Jordan, proprietors): Wallace Sisters comb. 9th, in Minnie's Luck, New York sensational drama, to full house.

STEUBENVILLE.

Garrett's Hall (H. G. Garrett, manager): Manning & Jefferson's co. Booked: 9th, disappointed. Wheeler's Deadwood Dick co.; 25th, Standard Theatre co.; Nov. 1 and 2; Readings, 25th.

CANTON.

Opera House (Louis Schaefer, proprietor): 6th and 7th, Adele Paine, New York Dramatic Alliance, in Hunchback and Lady of Lyons, to poor business.

Coming: 12th, N. C. Goodwin's Froliques.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Maggie Mitchell, supported by her own co., closed a very successful week's business 9th. This week Rice's Surprise Party will make their debut to the Pittsburg public—Revels and Horrors will be given. Robson and Crane come Oct. 18th, followed 25th by Oliver Doud Byron.

Library Hall (W. W. Fullwood, manager): The Midgets, Gen. Mite and Little Jewel, have been holding levees and entertaining fair audiences by their unique mannerisms. This week Hickey's Oh Be Joyful Coterie, appear in A Flock of Geese.

Williams' Academy (H. W. Williams, manager): The Rentz-Santley Novelty co., to crowded houses during the past week. The entertainment afforded much pleasure. This week Snelbaker and Benton's Majestic Consolidation appear.

Items: Thursday morning Bartley Campbell telegraphed that his play of Matrimony had met with success at the Chestnut Street Theatre, Philadelphia, the preceding night.—Gen. Mite celebrated his 16th birthday Oct. 5th.—Word was received in this city last week of the serious illness of Charles Shay, the variety performer, in Troy, N. Y.—Janauschek will appear at the new Greensburg (Pa.) opera house, 16th and 18th.—Maggie Muhlanbring has arrived home from her trip through the small towns of the interior of the State.—It is asserted that Harry Ellsler "scooped" in $900 from the Deacon Crankett comb., for breach of contract.—Owing to the large crowds that attended the Rentz-Santley entertainment, good seats were at a premium.—Lea, daughter of C. W. Noyes, and Miss Libbie Martyn, sister of Mrs. James L. Thayer, are in this city visiting Dr. Thayer, a sort of reunion of the old circus of Thayer and Noyes.—Joseph McKee has leased Trimble's theatre. Rumor says it will be transformed into a dance house, similar to that of the Buckingham Palace in New York.—Our Exposition closed its season Oct 9.—The present outlook for amusements during this week is not very encouraging, as the city has been thrown into a state of deep mourning by the recent fearful accident.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): 5th, Clinton Hall's Strategists, under manager J. D. Mishler, to a good sized audience. All who were fortunate enough to be present enjoyed the performance highly. 8th, Frank I. Frayne in Si Slocum, to a fair-sized audience.

PITTSTON.

Music Hall (J. R. Ebret, manager): 7th, Oliver D. Byron, to largest house of the season.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): 5th, Joseph Jefferson with a first-class co., appeared as Bob Acres in The Rivals, to very good house. The entertainment was well appreciated by an audience composed of the elite of the city. Booked: Galley Slave 14th; Annie W. Tiffany 23d. J. H. Kean 27th.

ALLENTOWN.

Academy of Music (B. F. Hagenbuch, proprietor): Oliver Doud Byron gave Across the Continent, to a fair house 6th. The performance was good. Aberle's Minstrels failed to appear 4th. No excuse for non-appearance was sent. Dumont & Griffin's Minstrels, who were to show on the 9th and C. M. Caldwell's Rip Van Winkle 23d, both cancelled their engagements.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): John Thompson in Around the World in Eighty Minutes, to good house. Coming: The Lingard Burlesque co. 12th, Oliver Doud Byron 16th.

MEADVILLE.

Opera House (H. M. Richmond, manager): John Thompson and co. produced Around the World in Eighty Minutes 7th, to a fair audience. Four Seasons comb. is billed for 14th. Booked: 16th, Wheeler's Mastodon comb. in Deadwood Dick; 20th, Oliver Doud Byron and co. in Across the Continent.

ERIE.

Park Opera House (William J. Sell, manager): Snelbaker and Benton's Majestic comb. came 7th, to large business, followed 8th by Mary Anderson.

READING.

Grand Opera House (George M. Miller, manager): 6th, Frank I. Frayne, large house, audience enthusiastic.

Academy of Music (John D. Mishler, manager): 7th, Joseph Jefferson, and Mrs. John Drew, in The Rivals. The performance was good, and the house packed. 9th, Madison Square Theatre comb. rendered Hazel Kirke admirably to good business. Booked: Bartley Campbell's Galley Slave, 15th.

EASTON.

Opera House (William M. Shultz, manager): 5th, Frank I. Frayne, with an ordinary co., played to a meagre parquet but an overflowing gallery. 9th, Jefferson as Bob Acres in the Rivals, to a superb house. The support, consisting of Mrs. John Drew, Messrs. Frederic Robinson, Maurice Barrymore, Charles Waverly and Rosa Rand, is doubtless the very best on the road.

POTTSVILLE.

Academy of Music (Milton Boone, manager): Oliver Doud Byron with a strong co. played Across the Continent 5th, to a good house, and gave entire satisfaction. 8th, Jos. Jefferson and Mrs. John Drew in The Rivals supported by best co. that ever played together here, to a $458 house; 9th, Janauschek drew a well filled house; 13th, Bartley Campbell's Galley Slave co. in The Galley Slave.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Frank Frayne, 7th to poor business. Clinton Hall's Strategists gave an enjoyable performance, 8th, to good house. The co. is excellent. Oliver Doud Byron, 9th: to good house.

BRADFORD.

Wagner Opera House (Wagner & Reis, proprietors): Dalziel Lingard Opera co. drew good audience on the 11th.

Gem Theatre (M. J. Cain, proprietor; Charles A. McDonald, business manager): Entire new company opened on 11th. The American Four, Pettingill, Gale, Dailey and Hoey, head the list. Departures: 9th, Edith Sinclair, Ed F. Barnes, to Cleveland; Kittie Wells, W. T. Lee, Buffalo; Blanche Morton and the Mays, Charles and Lalo, Pittsburg; the Shamrocks (4) and Prof. Abts, Philadelphia; Senator Frank Bell, Cleveland; Verona Carroll, New York; the P. Albion Brothers (3) Washington.

Items: Sam Jack's Burlesque co. will open its season at Oil City soon.

DANVILLE.

Opera House (Frank C. Angle, manager): Clinton Hall's Strategists, 4th, under management of Q. D. Mishler, to an unusually large audience. Booked: Aberle's Minstrels 16th, Masqueraders 23d, I. W. Washburne comb. Nov. 6.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): The past week has been one of good shows and excellent business. D'Oyly Carte's co. in the Pirates of Penzance and H. C. Jarrett's Cinderella Spectacular co. were the attractions. 15th and 16th Tony Pastor and troupe will test the capacity of the house. 18th, 19th and 20th, Herrmann's Specialty party; 21st, 22d and 23d, Abbey's Humpty Dumpty.

Low's Opera House (William H. Low, Jr., manager): 11th, Annie Pixley commences a week's engagement as M'liss. She is a great

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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Belgarde, Adele	Jackson, J. E.
Burgess, Neil (3)	Jarrett, H. C. (3)
Barnes, W. D. (2)	James, W. St. T.
Barrett, Lawrence (7)	Jackson, Minnie
Belden, Clara	Kidder, Charles H.
Barker, A. D.	Kenyon, Lida
Bonner, Robert	Keene, Tom W.
Belmont, Grace	Knight, Geo. S. (2)
Burke, J. M.	Kiralfy Bros.
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Clapham, Harry	Levanion, Alfred
Cook, Floyd	Leonard, John J.
Conquest, George	Lawrence, Atkins
Collier, James	McGinnis, Charles
Claxton, Kate	Marsh, W. L.
Carina, Mme.	Mahn, H. B.
Callender, Manager	Miller, Joaquin
Chanfrau, Frank	McDonough, Tom B.
Cody, William F.	Modjeska, Mad.
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Cavendish, Ada (2)	McCullough, John (3)
Clarke, Harry	Murphy, Joseph
Connor, Capt.	Mitchell, Maggie (4)
Church, Edw. A.	McKay, Andy
D'Arcy, H. A.	Mayer, W. R.
Demerest, G. N.	McDonough, J. E. (2)
Davenport, Fanny (2)	Montgomery, Mr.
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De Castro, M.	Morton, Charles
De Estee, Helen	Markham, Pauline
Dobson, Frank	Norcross, Jr., Geo. W.
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Du Breul, A. F.	Night, Geo.
Dracy, H.	Price, Edwin (3)
Edouin, Willie	Pixley, Annie (2)
Emmet, J. K. (2)	Polk, J. B.
Fox, Annie	Palmer, Minnie (3)
Florence, W. J.	Potter, Helen
Fuller, George F.	Pratt, Charles
Farrell, Minnie	Roche, Frank
Furbish, Charles E.	Remetze, Ella (2)
Fitch, Florence	Rigby, James
Filmore, Louise	Roberts, Richard E.
Groves, Charles	Rickaby, John
Griffen, Dr. Hamilton	Salsbury, Nat
Girard, Hattie Belle	Stuart, Lillian Helen
Groves, C.	Smith, John P.
Granger, Willis	Snyder, G. S.
Gosche, Jacob, (2)	Sargent, Harry (pkge)
Grover, B. H., Tel'gram	Scott, Lester F.
Gilbert & Sullivan	Sothern, E. A. (2)
Garthwaite, Fannie	St. Felix Sisters.
Gayler, Frank C. (2)	Smart, Harry C.
Germon, J. D.	Shroeder, Charles
Gran & Wolfsohn	Stoddard, J. W.
Gillette, Will.	Thomas, D. D.
Hall, Harry F.	Travers, Helen
Herrmann, The Great	Temple, Louise (4)
Hearne, James	Thomas, A. S.
Harrison, Alice (2)	Travers, Helen
Hall, Clinton.	Williams, Bart.
Hofele, F. W. (2)	Wright, Wilhelmina
Hickey, S. M.	Warde, Fred B.
Hanley, Martin W.	Weber, Sophie
Holland, George	Wall, Harry.
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Costumes and Scenery in the Custom-House.

We trust that the general good-feeling in theatrical circles is not to be disturbed by the disputes with the Custom-House authorities over the wardrobe of Sara Bernhardt and the imported scenery of Col. Mapleson. The gallant officer of the British home-guard who provides us with Italian opera has brought over the scenery used at Her Majesty's, London, in order to afford the benighted Americans—don't you know?—a spectacular treat in Boito's Mefistofele. The sensational Sara has packed her Parisian marvels of millinery into sixty trunks, and asks free entrance for her wardrobe upon the plea usually granted to the profession—that her costumes are the tools of her trade, like a shoemaker's hammer and a carpenter's chisel. The Custom-House officials declare that both scenery and costumes, being imported articles, are liable to duty, and have referred to the chief authorities at Washington for a decision in regard to the matter. With every disposition to oblige Col. Mapleson, and with no possible wish to disoblige Mlle. Bernhardt, we are decidedly of the opinion that it will be better for them to pay the duties—after a proper amount of protest and publicity. So long as this Government has a protective tariff and enforces its Custom-House regulations, so long must imported scenery and imported wardrobes be liable to duty. The system may be all wrong—we are not going to argue that question; but while the law stands as at present, the duty should be paid. Perhaps the Custom-House officials will make a compromise, by agreeing to refund the duties if the scenery of Col. Mapleson and the costumes of Mlle. Bernhardt are all taken out of the country again, and nobody can object to such an arrangement. It is often made upon the Canada border, when traveling companies pass from America to play through the Dominion. Sometimes, as in the case of a large circus, bonds for the return of all the property are required; but the compromise is usually agreeable to all parties.

We should not be sorry if the trouble and expense of importing scenery from England should open the eyes of Col. Mapleson to the fact that he can get much better scenery painted here by our own artists. The Directors of the Academy of Music have submitted to many humiliations in their efforts to procure Italian opera for their edifice, and in their useless struggles to keep exclusive possession of that department of New York amusements; but this notion of bringing over scenery to exhibit here and take back again, without increasing the stock of the Academy, is the last straw that ought to break the back of the much-enduring Directory. After all their submission, the new opera house is a fixed fact; the plans are decided upon. Ground will be broken as soon as Mr. Vanderbilt returns, and if the new enterprise gives us a true American Academy, properly managed, we shall soon hear no more of the old building in Fourteenth street. Yet Col. Mapleson, to whom the Directors have given their edifice rent-free, and for whom they have altered it at considerable expense, has not been strong enough to put down this opposition opera house, and now shows his contempt for the Academy by moving his scenery in and out of it as if it were some ramshackle hall in a provincial town.

As for Mlle. Bernhardt, no doubt her Parisian costumes will excite sufficient curiosity to repay any outlay for duties; but she has missed the opportunity of a still greater sensation. If she had announced that she would bring all the designs from Paris, but would have her dresses made here, the world of women would have gone wild over her, and the country would have been stirred to its deepest depths by admiration of so original and independent an advertising scheme. That there is a mint of money in this idea the success of Miss Davenport with her American millinery clearly demonstrates. American dressmakers are now the best, beating the Parisians upon their own ground, and Mlle. Bernhardt ought to be bold enough to recognize this fact and emphasize it by purchasing her wardrobe here. If she can buy it more cheaply in Paris, that is only another reason for equalizing the prices by charging her customs duties. The object of the present tariff is to make foreign goods as dear, if not dearer, than domestic manufactures. Is Mlle. Bernhardt to be allowed to defeat this object, for her own personal emolument, because she is a French actress? To our own professionals the Custom-House officials are always very liberal; but to a French actress, who comes here only to gather together several thousand dollars and take them out of the country forever, liberality would be misplaced. Her excuse that she can purchase a wardrobe cheaper in France is a bad one, so far as our home industries are interested. But whether she pays the duty or appeals, as she threatens, directly to the President—who, by the way, has no power to interfere—both Mlle. Bernhardt and Col. Mapleson may solace themselves with the reflection that they have got advertising enough out of the affair to more than equal the sum demanded upon costumes and scenery.

Good Times at Present and to Come.

The weather is delightful; all the fashionable have returned to town; the city is overcrowded with strangers; business is good at all the theatres, and best at those which best deserve it. Everything that THE MIRROR long ago predicted of this most remarkable season has come true, and much of it has exceeded our brilliant predictions. For the first time in the history of politics or the drama, the fuss, fury and flurry of a Presidential canvass have not interfered with the theatres. The unprecedented prosperity of the country offsets the electioneering excitement, and the increasing popularity of all places of amusement is one of the most significant signs of the times. Brightest spectacle of all, the American drama is well to the front, and further reinforcements are coming up to wreathe with new laurels the triumphant brow of the American dramatist. Last Friday the 250th performance of Hazel Kirke was celebrated at the Madison Square, and Mr. Steele Mackaye's play, having eclipsed the American theatrical record, goes on untiringly to rival the famous long runs of London successes. Last week we published the official receipts of An American Girl, at the Fifth Avenue, showing that Miss Fanny Davenport's rendering of Miss Anna Dickinson's comedy had drawn nearly $14,000 in a fortnight. At Daly's Theatre, Mr. Edgar Fawcett's bright and bustling comedy, Our First Families, is the talk of the town, and repeats the success of Saratoga. In spite of the tardy recognition of the Herald—which finally noticed the play, after seeing its grudging indifference reflected in THE MIRROR—Mr. John Habberton's Deacon Crankett has made a decided hit. At the Park, Mr. Townsend Percy's adaptation, A Baffled Beauty, has run the gauntlet of the silly daily critics, who try to live by gnawing at each other, and compels attention by the fine acting of Miss Rose Eytinge and Manager Abbey's splendid company. Down town, Harrigan and Hart find it difficult to accommodate the crowds that flock to hear the only specimen of genuine American vaudeville. At the Bijou, that American melange of comedy, burlesque and farce, Dreams, concluded last week an unexpectedly successful engagement.

Good things all of these; but as good, if not better, are to be recorded. At Booth's we have an American version of Rossini's Cinderella, half opera, half spectacle. At Haverly's a native musician, Mr. Dudley Buck, and Mr. W. A. Croffut of the Tribune, have given us in Deseret a real American opera. Poor, superseded Sargent, gazing regretfully across the Atlantic, where Modjeska is triumphing without him, has taken his Miss Hamlet away from Niblo's Garden into the back country for alterations and repairs; but Mr. William Sheridan, a new American star, is shining in The Duke's Motto. On Wednesday another American star, Miss Kate Claxton, appeared at the Bijou in Boucicault's Pauvrette, now called The Snow Flower. On Saturday the splendid organization of which the whole country is proud, the Union Square company, opens Manager Palmer's regular season with clever Mr. Cazauran's adaptation of Sardou's Daniel Rochat, a dramatic sermon against Bob Ingersollism. True to its English traditions, Wallack's sticks to As You Like It, and announces a long list of contemplated novelties in which no American play has a place. Next week we are to have Italian opera at the Academy, and three weeks later the sensational Sara Bernhardt will be with us, coming at the nick of time to take advantage of the furore over the election and to be inaugurated before the next President is decided upon. Never before in the history of the American Stage has a season been so crowded with magnificent possibilities; and while all the attractions offered are of the highest class, it is, as we have said, most encouraging to see the American drama holding its own among the foremost on the dazzling list and receiving the lion's share of the public approbation. Congratulations are in order all around the circle. Never before have our managers so exerted themselves to deserve public patronage, and never before has the public been so appreciative, so liberal, and so thoroughly pleased.

A False Report of Emmet's Death.

Last Saturday night it was rumored about the Union Place Hotel that Joe Emmet had died of delirium tremens, during the afternoon, in St. Louis. The Sunday morning papers gave credence to the report, and some went so far as to publish extended obituaries. The news was groundless, for although Emmet is a very sick man, there is little doubt expressed by his physicians that he will recover. He is in excellent hands, and personal friends are giving him the best of care. During his engagement at De Bar's a fortnight ago he worked very hard, and his shattered nerves and broken-down system gave way, entirely prostrating him. Emmet has made piles of money, but he is an overestimated actor, whose success and prosperity have been due to nothing else but sheer luck. His habits are such as to bring discredit upon himself and the profession, and even his friends express a wish that he would retire, and free the stage from the sad exhibitions that he has so often figured in. He has established by constantly-recurring sprees that he is a confirmed inebriate and quite unfit to take charge of himself. We trust that this last experience will convince his friends of this, and that they may be moved to take some definite and authoritative action in the matter. When a telegram was sent Mrs. Emmet and her son in Albany—where they are living—stating that Mr. Emmet was not expected to live and asking her to come on immediately to St. Louis, the lady flatly refused, whereby she supplies a sort of keynote to the beginning of her husband's troubles. Her conduct cannot be too severely criticised; for admitting that Emmet had given her reason for separating from him because of his debauches, it does not alter the fact that a wife's place is by her husband's side, no matter how he has offended, when his death is hourly expected. Mrs. Emmet's action should be condemned as cruel, heartless, and unwomanly in the extreme. The latest reports state that Emmet is hourly improving, and is beyond danger.

Something About "Daniel Rochat."

A reporter of THE MIRROR found Mr. A. M. Palmer comfortably eating his breakfast and reading the morning paper in the *cafe* of the Union Square Hotel.

"Yes, everything is in readiness for the production of Daniel Rochat next Saturday night," he said. "We have made elaborate preparations; the scenery will be as sumptuous as any that has been seen on the stage of the Union Square, and the greatest care has been taken in casting the piece in a manner that will leave no cause for adverse criticism upon that score."

"Will the sensation that it created in Paris be repeated here?" asked the reporter.

"Of course I am unable to say anything about that. Probably no other manager in the country beside myself would have risked its production. They would have been deterred by the very reason that prompted me to secure it Theatrical people naturally are afraid to touch plays that deal with great social, political or religious questions, on the ground that there is no money in them. I think differently. True, my theatre is not run for love alone, but I am a firm believer in the theory that the stage is the place where important matters that agitate society should be discussed; and I believe that the great mission of the drama lies in that direction. By the production of such plays as Daniel Rochat the theatre is ennobled, dignified and elevated. This is the prime reason for my choosing Sardou's Rochat with which to open the season. The conflict between Religion and Infidelity is daily becoming more and more marked. Everybody is arrayed upon one side or the other, and everybody consequently must have more or or less interest in Daniel Rochat, where the leading questions of each is practically illustrated. The love of Daniel for Lea is a wonderful struggle between principal and religion, brain and heart, for the mastery."

"Do you expect the piece to draw, Mr. Palmer, solely on the score of its ethical interest?"

"By no means. It has an equal claim upon the consideration of the public as a play. Mr. Cazauran has worked it all over. As Sardou wrote it there was a lack of dramatic action. This our dramatist has supplied, and it reads now like a thoroughly effective, acting play. There seems to be some doubt as to its relative success in Paris, you ask? It was an assured money success, and the critics—all save those who carped at the subject under treatment — generally spoke about it in terms of great admiration. Saturday night will tell the story. Good-day!"

PERSONAL.

MARIE.—Paola Marie's piquant face is seen on the first page this week.

PERCY.—Townsend Percy has made some alteration in A Baffled Beauty.

CLARK.—Mr. A. H. Clark, of Clark & Marble's Tile Club, is in town for a day or two.

SOFT SOAP.—Barrett, Keene and McCullough have been dined by the Chicago Press Club.

ROZE.—Marie Roze, the celebrated prima donna, opens in Chicago, Dec. 6, in English opera.

HAVERLY.—J. H. Haverly is securing a renewal of the lease of his Chicago theatre for five years.

PARK.—Mrs. Julia Polk—John Polk's wife—made a decided success Monday night in Deseret.

ESSIPOFF.—This great pianist is giving recitals in London. She is to play in Vienna next month.

BUSY.—The Bernhardt season keeps Messrs. Edwards and Tillotson, and Abbey's other aid busy.

HOOLEY.—John Hooley is now assistant manager of the John Dillon branch of the Gulick-Blaisdell Attractions.

RUBINSTEIN.—Anton Rubinstein has just completed a new symphony which will shortly be published at Leipsic.

MCGEACHY. — Manager McGeachy of Miles' Juvenile Opera co. is a live worker and does his business thoroughly.

BISCHOFF.—M. Bischoff, the tenor, at one time very well known in the city as a concert singer, is now living at Cleveland.

WENTWORTH.—Manager Wentworth of the Gaiety, Boston, occupied a box at Niblo's, Wednesday evening, in company with Mr. A. H. Clark.

MCDONALD.—Phil A. McDonald, the efficient advance agent, is at present stopping at the United States Hotel, Boston, and can be addressed there.

JOSEFFY.—Herr Joseffy has been playing at Boston, with success. This eminent professor gives lessons on the piano at the New York College of Music.

HOOLEY. — Manager Hooley of Chicago has been coining money out of his recent attractions. He has ability as a manager and knows how to suit the public taste.

DAVENPORT.—A biography of E. L. Davenport is spoken of. Such a work would be valuable to everybody familiar with the achievements of the lamented actor.

DEHAVEN.—Claude has changed his title. He is now "Representative and Director-General of all of Gulick & Blaisdell's Guaranteed Attractions, Nos. 1 to 5 inclusive."

MORTON.—J. M. Morton, who is shortly to take possession of the Union Place Hotel, renovated and modernized, is the proprietor of Tweed's old Americus Club House, now the Morton House, Greenwich street. He is a capable hotel man, and will build up the place to its former popularity.

SARA.—There are no seats left for the opening night of Bernhardt, except some undesirable ones in the back of the second tier.

SPEC.—The Curbstone Speculators have diminished in numbers, thanks to the quiet but persistent opposition of one or two of our managers.

JORDAN.—Has Mabel Jordan concluded to deprive the stage of her presence permanently? When last heard from she was passing the happy hours away in Europe.

CROUSE.—Charley Crouse arrived home Tuesday as *avant courier* of the Troubadors. Charley has been with the Troubs since their organization. He returns to us in bloomink 'ealth.

MURIELLI.—Miss Constance Murielli, the handsome actress who enacted the Egyptian Queen at the San Francisco Carnival, was considered one of the features of the procession.

FORBES.—Mr. Archibald Forbes, the famous war correspondent, has five months of lecture time filled, and in the next fortnight will tour Canada. He will go South in February, and to the Pacific coast later.

MACKAYE—Steele Mackaye is playing Dunstan in Hazel Kirke this week at the Madison Square. His performance of the part is not so good as Couldock's. It is somewhat differently conceived and treated.

SPACKMAN.—The stage department of the Park Theatre, Brooklyn, is under the supervision of Mr. J. R. Spackman. The recent success of Lester Wallack was in a great measure due to his admirable management.

HOSMER.—Alice Hosmer is not engaged with the Mahn Comic Opera company this season. The manager wanted her, but she objected to enter a new arrangement until arrears of salary for the Summer season had been paid up.

GOUNOD.—M. Gounod sold his Faust to Choudens, the Paris publisher, for 10,000 francs. The opera made Choudens a millionaire. The composer is wiser now. He wants 100,000 francs for Redemption, an oratorio just finished.

RODNEY.—Miss Addie Rodney, who has been seriously ill the past fortnight, is recovering. Miss Rodney was with Slavin's Comedy company, when she was taken ill. In eccentric character acting the lady has displayed much ability.

MCCONNELL.—Miss. Dean McConnell, now playing Stella Camp, with Miss Fanny Davenport, at Fifth Avenue Theatre, is a young lady of promise. She played last season at the Chestnut Street Theatre, Philadelphia, leading juvenile parts.

STERNBERG.—Constantine Sternberg, the new pianist from Russia, is tall, and of modest demeanor. He has jet black hair and dark eyes, with a rather solemn face. His brow is high and large, and he has the appearance of an earnest student.

SCHALLER.—Mrs. Otto Schaller of this city, is now studying in Paris. She is a native American, but her husband is German. Rumor has it that the lady possesses a contralto voice of unusual compass, and that Mapleson has engaged her for three years.

WOOD.—Mrs. Rhoda Wood died at the Forrest Home, Holmesburg, Pa., Oct. 4, aged 69. The lady was extended the benefits of the Home in her declining years through the kindly efforts of Mrs. Sol Smith, and had been there since March, 1877.

PATTEE.—M. Charles Pattee, our Boston correspondent, had a birthday dinner tendered him on the 18th. He received presents from Mme. Janauschek, John Stetson, Annie Pixley, George Hoey, and others, and fifteen shares of Baltimore and Ohio Railroad stock from Mr. Franklin R. Phillips.

CHAMBRES.—Augusta Chambres, an actress mentioned in connection with the Black Crook productions under Jarrett & Palmer at Niblo's, has gathered a volume of stray poems which she presents for favor under the title My Book. Many of them show talent and flashes of genius. Although it does not pay so well, Miss Chambres would make more name if not more money by devoting herself to authorship entirely.

Fatal Fire in Chicago—The Academy Burned Down.

Members of the theatrical profession every where will be pained to read the news from Chicago. On Tuesday, the Academy of Music, perhaps the finest theatre in the Garden City, was destroyed by fire, at an early hour in the morning. The flames made rapid progress and suddenly there was a crash, and the roof fell in, burying beneath the ruins twelve firemen, several of whom were killed. The fire originated in the flies back of the stage, spread to the scenery and laid hold of the roof. In an hour the flames were got under, but the building with its costly decorations was a wreck, and the firemens lives were sacrificed. The Academy is located on Halsted Street near Madison, and has been a renumerative concern from the first. Mr. W. H. Emmet is the sole proprietor. Immediately after the great fire the Academy was rebuilt, the work being done in sixty days. In the zenith of its success, the Academy went down a victim to the flames in 1878, but was again rebuilt. Only this summer it was refurnished and redecorated at a cost of over $5,000. The body of the structure remains intact. The loss is estimated at $50,000, covered it is said by insurance.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

"It has been noticed that Miss Coghlan, in the performance of As You Like It, at Wallack's, pronounces "gallows" as "gallus," and many suppose that this is a *lapsus linguæ*. Her pronunciation of the word, however, is strictly English and severely correct." So writes Montgommery of the *Times*, commenting upon my fling last week at some mispronunciations at Wallack's. Notwithstanding this gentleman's positive assertion to the contrary, I reiterate that "gallows" should not be corrupted into "gallus. True, this latter mode of pronouncing the word was in vogue generations ago in England, but it is obsolete, and is seldom heard now except from the mouths of ill-informed people. Even so prominent an author as Robert Browning transforms "figure" into "figger," but the eccentricity of one writer however able he may be, is not authoritative, and does not furnish sufficient ground for upsetting the opinion of all the rest of the world. In matters of pronunciation we must follow the lead of the best authorities we have near at hand, and in this particular instance these advocate neither "gallus" nor "figger."

* * *

Willie Winter ought to be ashamed of himself for treating Townsend Percy's play in the contemptuous way he did in last Thursday's *Tribune*. It is time that some fresh and undefiled writers be placed in charge of the dramatic departments of our leading morning dailies.

* * *

William Horace Lingard writes a characteristic letter to THE MIRROR from Auckland, New Zealand, where he was playing September 14. He says that he is meeting everywhere with excellent success, and that it is uncertain just when he will come back to us again. He has purchased from A. Gainer the sole right to Paul Merritt's Stolen Kisses, with which he will tour the States next season, commencing in August. He is in the best of health and spirits, and sends kindest regards to THE MIRROR (which sheds its radiance regularly upon the New Zealanders) and his friends generally.

* * *

All that was mortal of Nina Varian was placed underground in Meadville, Pa., October 7. The funeral took place at the residence of her uncle, the Rev. Dr. Livermore. The services were conducted by two clergymen of different denominations, who spoke eulogies on the life of the dead actress. The remains were interred in Greendale Cemetery. There were no professionals present, only a few relatives and immediate friends of the young lady and her family. A Mr. Walcott—who it is said was married to Miss Varian but a short time ago—brought her body from Liverpool to Meadville, and was completely prostrated with grief at the funeral. And so a promising actress, a sad-historied woman passes into the oblivion of the grave!

* * *

Vogtlin the scene painter has some original and novel ideas. One of them is that the name of the lake represented on the drop-curtain he painted for Haverly's Fourteenth Street Theatre is spelled on the same, "Lag*a* Maggior*a*." When questioned about it he said that he had been there, and ought to know what was the correct way of doing it. The curtain is not such an exquisite piece of work that he can afford to have it detracted from on the score of this sheer piece of ignorance, and until the public sees "Lago Maggiore" on that canvas they will not be happy.

* * *

Frank Maeder writes me about Salsbury's Troubadours, from the Gaiety Theatre, London: "Their success in England has been most gratifying, and their reception in London emphatically so. We could put the whole season in most profitably over here, but American engagements already entered into compel our return." The Brook fell flat in Liverpool, but the metropolis has stamped it with genuine approval.

* * *

All the rumors about the future of the Union Square Theatre are set at rest by the announcement that the present lease by the Courtland Palmer estate to Sheridan Shook will expire on May 1, 1881, but it has been renewed, with some changes, for a long term of years, Mr. Shook retaining possession. For two years past he has sublet the theatre to A. M. Palmer, its present manager. The fact that the lease to Mr. Shook has been renewed has given rise to a rumor that Mr. Palmer will not continue in the management of the theatre; but Mr. Shook, with some show of anxiety to correct the impression, stated that there was no likelihood of a change in the business and personal relations of Mr. Palmer and himself. It is possible that Mr. Shook will again associate himself in the management of the theatre, which, it will be remembered, he built some ten years ago; but Mr. Palmer will probably continue in the active direction of the establishment which he has done so much to make successful.

MUSICAL EVENTS.

In musical circles there is a good deal to talk about of interest to the public. The arrival of Mapleson, Etelka Gerster and Marie Roze, has, of course, directed attention to the coming opera season. Then, too, the movements of Theodore Thomas and the Philharmonic Society are matters of deep importance to a large number of musical people and society in general. Further, there are the performances of the Oratorio Society, under the direction of Dr. Damrosch, and the long-promised Saalfield Ballad Concerts. Italian and English opera, orchestral concerts, oratorios and ballad music, interpreted by first-class artists, this is surely enough to whet the musical appetite of all patrons of music. No wonder that just now music is one of the chief topics of conversation in society. In a week or two, an army of musicians, vocalists and instrumentalists will be doing their utmost in catering to the musical tastes of the city.

It is more than provable that the opera season of 1880-81 will be a success. Mr. Mapleson's company is a good one. Her Majesty's Colonel has not only brought over such established favorites as Mme. Gerster, Miss Cary, and Signori Campanini, Galassi, and Del Puente, but also several new candidates for public favor—notably the "wonderful" tenor Raveli, and Mlles. Bianca Montesini and Lorenzini Gianoli, who he assures us are marvelous dramatic sopranos—those most rare and precious of all vocal artistes. That we have got Gerster this season is something to be thankful for, at all events. Last year everybody was lamenting the absence of this charming singer. Marimon appeared certainly, and this daring little woman dazzled the academy patrons with her vocal pyrotechnics, but she did not satisfy the sentimental folk whose delight is in the soul of music. Marimon's style surprised and fascinated, but it lacked the thrilling charm of Gerster's melodious voice. So Mapleson has done well to bring Gerster, and there is sure to be a big house on the opening night, when Lucia will be presented, with Gerster in the title role. Among the "novelties" we are promised Boito's Mefistofele, with our charming Valleria in the dual roles of Margherite and Elena. An opera season is very much of a lottery; prizes are often promised in the manager's prospectus, and only blanks turn up. Mr. Mapleson has much in his favor. Perhaps it is too much to expect a season of exceptional brilliancy, but we hope that manager and artistes will honestly endeavor to give New York such a series of operatic performances as shall prove interesting and acceptable to the great music-loving public.

We notice also, with abundant satisfaction, the announcement that Mr. Strakosch has secured Marie Roze for English opera. The advent of this artiste in English opera is something to look forward to with pleasure. Marie Roze is a beautiful woman and a lyric artiste of great merit. Lovers of English opera—and there are tens of thousands in the city—will find Marie Roze a worthy interpreter of this class of music, and one who will recall the days when Parepa-Rosa was its leading exponent.

Constantin Sternberg, the young Russian piano virtuoso, made his debut at the Academy of Music, on Thursday, Oct. 7, and also gave a matinee performance on Saturday last. He received a warm welcome from large audiences on both occasions. Mr. Sternberg is an excellent player—for so young a man, he is a remarkable player. His style is good, and he gives evidence of careful training. In a word, he is an artist of talent, but not a genius. Perhaps with age, experience, and careful study, he will develop that force and fire which he lacks, and the absence of which renders his performance rather cold and mechanical. "I like his playing very much," said a lady musician; "there's pleasure in it, but really I'm not charmed, fascinated, or electrified by it—very pretty, indeed, it is graceful, but it wants life." Notwithstanding the marvelous stories of Mr. Sternberg's musical triumphs in Europe, there can be no comparison between his playing and that of Liszt, Rubinstein, or Joseffy. The selections played by Mr. Sternberg were not such as to call forth the highest powers of a pianist. In the more sentimental pieces, however, he was at home, where brilliance of execution was needed he was not so successful. Mr. Albert Weber has engaged Mr. Sternberg for a series of one hundred concerts, which are to be under the management of Mr. C. C. Colby. Carlberg's admirable orchestra accompanies the pianist. At the Academy, this orchestra gave a rendition of Meyerbeer's overture Struensee, and a selection from Wagner's Rhitetgold, the latter being an exceptionally good performance.

THE FLANUER.

I had a pleasant chat with Rudolph Aronson just previous to the commencement of last Sunday's Gala Concert at the Metropolitan. The popular conductor of the "superb orchestra" was sitting in his private room off the main hall, absorbed in the music score, which was to engage his attention later on.

"I have come to learn the true inwardness of the change in the directorship, Mr. Aronson; will you oblige the MIRROR with a few particulars?"

"Certainly," said Mr. Aronson; "I am glad to meet a representive of THE MIRROR, but really you know there's nothing further to say than this — that Theodore Thomas has been engaged, just the same as any other great artist, for the benefit of the public musically and the prosperity of the company financially. There is no division in the management. I am a Director and also Secretary of the company, and I am deeply interested in everything that concerns its welfare. You know variety is the spice of life and the Directors have the idea that the engagement of Mr. Thomas for a series of Winter concerts more or less classical, will prove an attraction, and I think so myself."

"You will not sever your connection with the company, Mr. Aronson?"

"Oh, by no means! You see the success of the popular concerts here has been unparalleled in the history of such concerts in New York. I have conducted nearly one hundred and fifty concerts, before two hundred thousand people. The Directors are satisfied with the success of the place in the past, but they wish to offer the best musical talent in the city to their patrons."

"For how long is Mr. Thomas engaged?"

"The present contract extends to January next. I cannot tell what arrangements will be made for January and February, but I shall return in March and resume my Popular concerts. In the meantime I shall secure all the latest musical novelties from Europe and make such additions to my orchestra as will ensure a good Spring season."

Leaving Mr. Aronson I wandered into the hall, which was crowded with a fine audience. The programme was a good one. Paola-Marie and Mary Albert sang, and Levy played the "Cujus Animam," from Rossini's "Stabat Mater," delightfully. The concert was a great success.

In a recent issue the New York *Herald* says, "America can furnish many things of tip-top quality, but as yet not music. Our people have not the artistic temperament. Our few excellent singers like Miss Kellogg, Miss Cary, and Miss Abbott are exceptions which prove the rule. The time may come when America will contribute its full quota of artists, but that time is not yet." I may be wrong, but it is my opinion that the day is not far distant when America will be able to furnish contingent after contingent of musical artists. She will by-and-bye excel in the quantity and quality of her art, as she to-day beats every other nation in business enterprise, mechanical ingenuity, and daring speculation. People get in the habit of praising the soft climate of Southern Europe, as if the clear bracing air and cloudless skies of Columbia were inimical to the propagation of artists. The American people do possess the artistic temperament. The trouble is that there are no national institutions for fostering and conserving native talent. There are thousands of Kelloggs, Carys, and Abbotts hidden away, and many of these artists in embryo would shed a lustre on American art, if the nation had established a musical West Point for the training of artists.

Genial, eccentric Offenbach is dead, but his music lives. What a strange, wild genius—the greatest of opera-bouffe composers, yet, withal, a modest man. His music, how full of vim! Himself, how lacking in personal magnetism! His music was a sure cure for the miserables; he himself was a victim of chronic dyspepsia. He composed the jolliest melody, yet was himself out of harmony. But who does not want to think kindly of the man who has given us so many hours of pleasure. Just before his last illness he implored Mr. Carvalho to hasten the production of his Contes d'Hoffmann. Said he: "I have only one wish now, to be present at the first performance of my opera." But he died with his last wish ungratified. The Church administered to poor Jacques its extreme unction, but he was carried to his grave with that sweeter unction of a world's admiration, and the love of his dear Paris.

The New Opera House.

The Metropolitan Opera House which is to be built on the plot of ground bounded by Madison and Vanderbuilt Avenues and Forty-third and Forty fourth Streets, will, it is expected, be ready for occupancy in the winter of next year. It is to be made of pressed brick, with terra cotta trimmings, fronting 200 feet on Madison Avenue and 190 on the side streets. The walls will be ninety feet high, surmounted on the side of the main entrance by a pitched roof and tower, the whole 110 feet in height. The architecture is a mixture of Italian and composit. The auditorium will seat between 3,000 and 3,100 persons. There will be 110 boxes altogether with small salons, or ante-rooms, opening out of them. There will be 788 seats in the parquet, 580 in the balcony, and seating room for 1,180 in the gallery.

From each tier there will be three exits—one on Vanderbilt Avenue, and one on Forty-third street—two of which in each case will be separate and independent of all others, each being carried directly to the sidewalk and surrounded by closed and independent walls, thus preventing all counter streams of people and choking up of passages. There will be four independent entrances to the parquet. The total width of the staircases connecting the floors with the street will be fifty-eight feet, viz.: All the staircases will be of iron, slate, and marble, and fire-proof throughout. The BOARD of DIRECTORS is made up as follows: J.N.A.Griswold, PRESIDENT; E. P. Fabbri, TREASURER; James a Roosevelt, George Henry Warren, George Peabody Wetmore, George G. Haven, Robert Goelet, George Fearing, David King, Jr., William K. Vanderbilt, and Levi P. Morton, with Calvin Goddard, SECRETARY.

Readable and Newsy.

[Adrian, Mich. Billet-Doux.]

The NEW YORK MIRROR is in our humble opinion one of the most readable and newsy theatrical papers that comes to our table, and one the columns of which we shall make use of.

AT THE THEATRES.

The play 's the thing.
—HAMLET.

Dudley Buck's new American Comic Opera, which was produced at Haverly's Fourteenth Street Theatre, Monday night, proved no comic opera at all. The subject of the libretto is humorous, treating of the peculiarities of Mormon life, but the music quite out of tune with this. Dudley Buck is an accomplished musician, but his compositions all partake of a heavy, solid character, that is appropriate to cantata or oratorio, but altogether out of place in the line of comic opera. Deseret does not contain a single air that impresses itself upon the ear, nor does any concerted piece or chorus strike the hearer favorably. Church music is all very well in its way, but when made to illustrate a comic subject it is incongruous and tiresome. Mr. Croffut has no knowledge of stage requirements, and although his libretto reads well it plays abominably. Juha Polk sang the leading role and made a decidedly favorable impression. Her voice is pure in quality and strong. It has been cultivated in the Italian school with excellent results. The only fault that can be found with her is that she is rather too dramatic for the part. Considering her surroundings, she did herself honor. Belle Cole has a pleasing contralto voice, and acted with spirit. The tenor, Charles F. Lang, is weak and inefficient; W. G. Cogswell is amateurish; J. Evarde is painfully wearisome, and W. D. Marks cannot sing at all. The house was crowded with Brooklyn people, friends of the composer and librettist. They were generous with applause and floral offerings, which were handed over the footlights in all sorts of wrong places. Many seats have been subscribed for by these people for the season. One prominent gentleman is known to have purchased one hundred for the first week. The length of Deseret's run will depend largely upon the liberality of these Brooklynites.

A good company appeared before a bad audience at Niblo's Monday night, in The Duke's Motto. W. E. Sheridan, an excellent actor, played Henri Lagardere forcibly. His is the best interpretation of this melodramatic character that we have seen since Fechter. George Devere did very little with Prince Gonzaques, while Harry Colton played the hunchback, Æsop, relatively as well. W. H. Lytell and M. W. Fiske acted the two comedy parts sepulchrally. Alice Sherwood, as Lady Blanche, appeared to advantage. Mrs. J. J. Prior and Blanche Mortimer were also well placed. The scenery was quite good—the scenes that were recently used in the production of this play. The stage management was bad, and for this J. F. Herne is to blame. The audiences have been limited in numbers. Next week, Louis Aldrich for a fortnight, in My Partner, to be followed by Fanny Davenport in An American Girl.

Townsend Percy's play founded on Frank Lee Benedict's novel, Her Friend Lawrence, was brought out last Wednesday night before a critical audience at the Park. The piece made a fair success with the people, who were interested in it from beginning to end. As a dramatization it merits praise and blame, but more of the former than the latter. Every contribution to the American drama is welcomed just at present, and Mr. Percy deserves credit for the effort he has made to forward the cause. The plot of A Baffled Beauty is dramatic, and the dialogue where it does not sink into common-place, is good. The piece was admirably interpreted by Rose Etyinge, Ellie Wilton, Josephine Baker, Gabrille Du Sauld, Louise Eldridge, Mark Pendleton, Barton Hill, Harry Courtaine, J. R. Grismer and J. G. Saville. The scenery was new and handsome. Mr. Abbey is hardly giving Percy a fair chance, as he intends taking the play off Saturday night, following it by Clara Morris.

Cinderella as produced at Booth's Theatre on Tuesday, is a musical pot pourri, containing a deal that is good and much that is trashy. The music of the piece as originally played was arranged from several of Rossini's operas. It is scarcely fair, however, to announce this the latest revival of Cinderella as Rossini's. He would be a wise musician who could name the musical sources from which the fairy story has been habilitated. Much of the music is excellent, and some of the concerted numbers are fine. There is too, some rich orchestral scoring, and the melodies generally are light and sparkling, but the singing at the opening was poor. Max Maretzek's arrangement of the musical score is pleasing, but the contrast of styles makes this mixture rather bewildering, while the introduction of two or three popular songs gives it an every-day flavor. The choruses were all rendered with ease and precision, the parts generally well acted, and the *ensemble* first-class. Catherine Lewis as Prince Paragon gave a very indifferent representation, but she made the best possible use of her voice, and sang the drinking song from Girofle-Girofla remarkably well and with appropriate action. With this song she made a hit, but most of her vocalization was flat and strained. Elma Delaro had some difficult vocal pieces, and rendered them gracefully. Jennie Hughes fortunately had not much to sing, for she spoilt even a pretty song of Molloy's. Jennie spoke her lines with a snap that brought down the house, but her variety stage training unfit her for good vocalism. W. H. Seymour and Mark Smith, sang and acted with marked vigor. Annie Shaffer played Cinderella. She is a tiny woman, with plenty of nerve, but rather small voice, a pleasing actress, and pretty singer, but the part demands more force than she possesses. As a musical entertainment, Cinderella has considerable merit, from the first merry note in the overture to the wedding chorus at the altar. As a spectacle, it possesses many features of interest. The costumes are new and bright, and the stage setting magnificent; the ballet is strong and the Congress Ceramics an elegant display of slim toilettes. The specialties introduced are the Folly Gymnasts, Topack and Moore, and Lizzie Simms, a sensational danseuse, whose performance created a furore. Miss Simms is an attractive lady, and her lightning changes and character dancing procured for her a pronounced recognition from the audience. The palace scene is very fine, and reflects credit on the painter, Henry E. Hoyt. Jarrett's Cinderella is not the old burlesque, but a newly written piece, with touches of beauty, melody, color, sparkle and dash! It ought to have a good run.

The As You Like It revival at Wallack's is really drawing well, considering the time and the play. Miss Coghlan has sensibly adopted one or two of THE MIRROR's suggestions about her reading of Rosalind, and now she presents a thoroughly excellent performance. Everybody should see this production on Rose Coghlan's account. Her voice, which has trombled her not a little, is on the high road to its old-time purity and strength. We have nothing to say about Messrs. Pitt, Tearle and Elton, further than was said last week. Neither gentleman shines in the cast. No doubt they have good stuff in them which will come to the surface when they are seen in more congenial parts, but they lend no brilliance to Shakespeare's pastoral. A week from next Monday night an important event will take place in the first presentation in this country of The Guv'nor—a comedy that enjoyed popularity last season in London. It is purely English in its atmosphere and will therefore suit the friends of Wallack's and others of the Major Ponto stripe. Miss Coghlan will not be in the cast. While she is resting we trust she will look up some more Shakespearean parts, and then persuade Mr. Wallack to give her another opportunity to delight and astonish us all. By the bye, speaking of the Guv'nor, little Bradbury, the comedian who played Bambini in La Fille du Tambour-Major, a, Haverly's Fourteenth Street, saved two dull acts of that piece in London, by his clever acting.

The audiences that visit the Fifth Avenue to see Fanny Davenport in An American Girl, go late and ride away in carriages after the performance, to Delmonico's and the Brunswick.—Hazel Kirke continues—pshaw! it has continued so long we are really getting wearied of writing about its success.—Our First Families is weekly gaining in favor.—Deacon Crankett is running to small business at the Square. The houses have been below $200.—Last night Kate Claxton was announced to appear in Boucicault's Pauvrette, rechristened The Snow Flower, at the Bijou. Dreams finished its successful run last Saturday night.—The poltical parade hurt the theatres terribly Monday night. The danger's not all over yet; but be thankful, all ye managers, that there are not three weeks more of it!

PARIS GOSSIP.

Garibaldi, a drama by General Bordone, is in course of rehearsal at the Theatre des Nations.

The rehearsal of Charlotte Corday, by Ponsard, are about to commence at the Odeon.

The Fantaisies-Parisiennes are rehearsing a three-act comedy-vaudeville by M. Philibert Breban.

Jourdain, the tenor, is not expected to make his debut in Aida at the Grand Opera until end of this month.

The Skating-Theatre opened on Sunday with a comic ballet by M. Holtzer. The new stage is a great improvement.

The Varieties has received a one-act play by MM. Busnach and Liorat, entitled Le Bel Alcide, and written especially for Dupuis and Mme. Theo.

A one-act operetta, by MM. Achille Eyraud and G. Laureus, is now given every evening in conjunction with the Menetrier de Meudon at the Fantaisies-Parisiennes.

Embrassons-nous, Folleville, the delightful one-act composition of Avelino Valenti, is to be replaced amomg the current pieces for performance at the Opera-Comique.

We are to have genuine flashes of lightning in the *casque en Fer*, by M. Ed. Philippe, at the Chateau d'Eau. An electric apparatus is being set up for the purpose in the side scenes of that theatre.

Zizi is the title of an operetta at the Eldorado. The acting and the dancing are good, but the main attraction consists in the live serpents trained by Karoli, which are brought on the stage by Mme. Roland.

The Athenee-Comique has revived La Goguette, by MM. H. Raynaud and Paul Burani, one of the most amusing three-act vaudevilles of that theatre. The interpretation has been committed to the same hands as in 1877, with the exception of Lacombe, who is replaced by Allard, and Mme. Montrouge, who is superseded by Mlle. Paurelle. Montrouge is as comical as ever in the part of Jobinet.

The rehearsals of Les Grands Enfants have commenced in earnest at the Vaudeville, M. Gondinet, the author, being present every day to superintend operations. La Pere Prodigue may possibly be revived for Dupuis, who is about to return to this theatre, in which case Mlle. Antonine, who has just signed an engagement with the management, would be assigned the part created by Mme. Melanie.

DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

favorite in our city and invariably draws well.

Theatre Comique (Hopkins & Morrow, managers): Full houses; new lights this week: Bobby Newcomb, Minnie Lee, three Niolo Bros., John and Lottie Burton, the Franklins, and Nettie Beryl.

NEWPORT.

Bull's Opera House (Henry Bull, manager): The San Souci Garden Opera co. of Providence, under the title of Boston English Opera co., appeared 4th The audience was dissatisfied from beginning to end. Coming: Rice's Bijou Opera co. 14th; 15th, Aldrich and Parsloe in My Partner.

South Carolina.

COLUMBIA.

Opera House (Eugene Cramer, manager): Ford's Comedy co. opened season 7th in Fun on the Pacific, to a good house.

Item: Managers R. T. West of the Spartanburg Opera House, and Mr. Galbreath of the Greenville Opera House, were in the city this week. They report business good.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Frank Mayo as Van the Virginian on the 8th; on the 9th as Davy Crockett, to fair business. 15th and 16th, Nick Roberts in Humpty Dumpty.

Item: The improvements made by Manager Barron display his usual good taste, and are greatly admired.

GREENVILLE.

Gilreath Opera House (Belton Gilreath, manager): Ford's Comedy co. booked for 7th, but canceled on account of Circus. They played in Newberry, Fair week, 5th and 6th, under the management of Belton Gilreath; business good.

Arena: Robinson's Circus gave two performances 7th, to packed tents.

Tennessee.

MEMPHIS.

Leubries' Theatre (Jos. Brooks, manager): Barlow, Wilson, Primrose & West's Minstrels opened 4th, and remained for three nights and matinee. They were favored through entire engagement with good houses. 11th, A Child of the State. Great preparations are being made for its production, it being the opening of the regular season. A variety snap co., called Zoo Zoo, established themselves in the old Washington Street Varieties 7th. J. H. Russell, agent of A Child of the State comb., is in town. 18th, 19th and 20th, Alice Harrison's Photos; 21st, 22d and 23d, Gus Williams.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Hoey & Hardie's comb. in A Child of the State, appeared 7th, 8th and 9th, with matinee, to moderately large but very appreciative audiences. The co. is one of the best this season. Bookings: Ada Gray comb. 14th, 15th and 16th; Gus Williams 18th and 19th; Alice Harrison 21st, 22d and 23d; Tagliapietra Grand Opera 25th, 26th and 27th; T. W. Keene 28th, 29th and 30th.

Grand Opera House (W. A. Sheetz, manager): Frank Mayo is billed for 28th and 29th, followed by Janauschek and Wallace Sisters.

Vermont.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): 2d, Anthony & Ellis' Uncle Tom, to good business. 8th, Geoge Edgar in King Lear.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Frank Mayo appeared as Van the Virginian and Davy Crockett to large houses. Ford's Comedy co. presented Sam, the Commercial Drummer, to a fair audience. The Criterion Comedy co. will play Freaks 12th and 13th. Adele Belgarde balance of week.

Comique (W. W. Putnam, manager): The Stanton Sisters are announced for the 11th. The Leonzo Bros. closed 9th for Washington.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Herne's Hearts of Oak, has run the entire week to good houses every night. Collier's Union Square Theatre co., Banker's Daughter; 21, 22, 23.

Academy of Music (Harry Deakin, manager): J. Fried, a scienic artist from Vienna, has been engaged to refit the stage with new equipments. The Lingard-Dalziel Burlesque co., 4th and 5th, in Robinson Crusoe and Oxygen, to fair business. The costuming of the entire co. is good. The Orphans' Fair occupies the house for the next 10 days. Then comes Fannie Louise Buckingham, in Mazeppa, 21, 22, 23.

BELOIT.

Goodwin's Opera House: Nixon's Uncle Tom billed for 12th. John Dillon booked for 28th. Jay Rial's Humpty Dumpty Nov. 12.

Canada.

TORONTO.

Royal Opera House (J. C. Conner, manager): 4th, three nights, Heywood's Mastodon Serenaders, to good audiences. Balance of week, Giles and Potter's Uncle Tom; good show to large houses at every performance. 11th, week, Tagliapietra's Italian Opera co.

Grand Opera House (A. Pitou, manager): 4th, week, George Holland and co. in Our Gentlemen Friends. Business good. 11th, week, Minnie Palmer.

Shaftesbury Hall: 11th, Remenyi.

Horticultural Gardens: 12th, Lillian Chase in costume recitals.

HAMILTON.

Academy of Music (Joseph Kneeshaw, manager): 8th and 9th, Minnie Palmer, to large audiences.

OTTAWA.

Grand Opera House (John Ferguson, proprietor and manager): The Paragon Comedy co. in Galley Slave 8th, matinee 9th, and Dr. Clyde at night, drew large audiences. The Governor-General, with suite, occupied the vice-regal boxes at first performance.

Arena: Pullman & Hamilton's tented show gave two exhibitions 2d, and notwithstanding the inclement weather secured a well-filled canvas at each performance.

Items: Manager Ferguson has added some sets of pretty scenery to his stock, and has had the house thoroughly redecorated and repainted.—Bookings: Mendelssohn Quintette Club, 11th; Osborn Dramatic co. 13th and 14th; Minnie Palmer 22d and 23d; Pirates of Penzance 25th; Tony Denier 26th and 27th; and Lawrence Barrett 29th and 30th.—The members and band of Pullman & Hamilton's show visited the grave of the late Ottawa Bryant in the Beechwood Cemetery on 3d.

MONTREAL.

Academy of Music (H. Thomas, manager): Taghapietra Grand Opera co., 5th, and during the week, playing Trovatore, Favorita, Martha and Faust, to fair business. The principals were very good but the chorus was decidedly weak. The Stewarts, who were booked for week of 11th, have cancelled engagement and returned to Australia.

Theatre Royal (J. B. Sparrow, manager): Anthony and Ellis' Ideal Uncle Tom to good houses. Miss Minnie Foster's Topsy is really fine and Miss Lottie Burke as Eva made a capital impersonation, while the co. was well balanced and presented the piece in good shape. 11th, week, Bartley Campbell's Galley Slave.

Nordheimer's Hall (H. R. Nordheimer & Co, proprietors): Mr. and Mrs. Osborne in their Irish specialties, to good business, and with a very moderate co.

LONDON.

Holman Opera House (George Holman, manager): 4th and 5th, Holman Opera co. in Satanella, to good business. 6th and 7th, Minnie Palmer's Gaiety co. in Our Boarding-School gave satisfaction to the largest business this season.

Mechanics' Hall: The Stella comb. came 4th for week, to fair busrness.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABERLE'S MINSTRELS: Harrisburg, 14; Shamokin, 15; Danville, 16; Williamsport, 18; Bloomsburg, 19; Scranton, 20; Pittston, 21; Wilkesbarre, 22; Bethlehem, 23; Philadelphia, 25, week.

ADELE BELGARDE: Lynchburg, 18; Charlotte, N. C., 20; Wilmington, 22; Charleston, 25.

ADA GRAY COMB.: Nashville, 14, 15, 16.

ADELE PAINE: Coshocton, O., 15, 16; Newark, 18; Lancaster 19.

AGNES LEONARD: Philadelphia, 11, week—close season until after election.

AGNES ROBERTSON: Detroit, 14, 15, 16, 17.

A. M. PALMER'S UNION SQUARE CO.: Open New York season 16.

ALL THE RAGE COMB.: Ottumwa, Ia., 14; Muscatine, 15; Rock Island, Ill., 16; Clinton, Ia., 17; Freeport, Ill., 20; Dubuque, Ia., 21; Cedar Rapids, 22; Marshalltown, 23; St. Paul, Minn., 25, 4 nights.

BARNEY MACAULEY'S MESSENGER: Chicago, 11, too weeks.

BARTLEY CAMPBELL'S GALLEY SLAVE: Washington, 18, week; Baltimore, 25, week.

BOSTON ENGLISH OPERA CO.: Salem, Mass., 14; Chelsea, 15; Brockton, 16; Fall River, 18.

BEN MAGINLEY'S DEACON CRANKETT: New York City, Sept. 27, three weeks.

BUFFALO BILL COMB.: Cincinnati, 11, week; Lima, O., 19; Toledo, 20; Detroit, 21, 22; Chatham, Ont., 23; London, 25.

B., W., P. & W. MINSTRELS: New Orleans, 10, week; Mobile, 18; Montgomery, 19; Selma, 20; Eufala, 21. Columbus, Ga., 22; Macon, 23; Savannah, 25; Augusta, 26; Athens, 27; Atlanta, 28.

CAMPBELL'S MATRIMONY CO.: Philadelphia, 11, week.

CHILD OF THE STATE: Memphis, 11 to 16; Galveston, 18, week; Austin, 26; Brenham, 27; Houston, 28, 29, 30.

CLARK AND MARBLE'S TILE CLUB: Boston, 4, three weeks.

CLINTON HALL'S STRATEGISTS: Baltimore, 11, week; Norfolk, Va., 18; Portsmouth, 19; Lynchburg, 20, 21; Richmond, 22, 23.

COMLEY-BARTON LAWN-TENNIS CO.: Indianapolis, 14, 15, 16; St. Louis, 18, week; Louisville, 25 week.

COLLIER'S BANKER'S DAUGHTER: Lafayette, 15; Fort Wayne, 16; Jackson, Mich., 18; Grand Rapids, 19, 20; Milwaukee, 21, 22, 23.

CORINNE OPERA CO.: Brooklyn, E. D., 11, week; Albany, 18, week; Philadelphia, 25, week; Boston, Nov. 1, week.

CRITERION COMEDY CO.: Norfolk, 14: Wilmington, 15 and 16; Charleston, S. C., 18, 19, 20; Savannah, Ga., 21, 22, 23; Augusta, 25; Macon, 26; Atlanta, 27; Montgomery, 28; Mobile, 29, 30; New Orleans, Nov. 1, week.

DENMAN THOMPSON: Bloomington, Ill., 14; Decatur, 15; Springfield, 16; St. Louis, 18, week; Keokuk, Iowa, 25; Burlington, 26; Galesburg, Ill., 27; Freeport, 28; Dubuque, Iowa, 29; La Crosse, Wis., 30.

EMMA ABBOTT OPERA CO.: Kansas City, Mo., 12, 13, 14; Fort Scott, 15; Dallas, Texas, 16.

FANNY DAVENPORT: New York City, Sept. 20, six weeks.

FORD'S COMEDY CO.: Baltimore, 11, week.

FOUR SEASONS COMB.: Sharon, Pa., 14; Jamestown, 15; Erie, 16; Bradford, 18; Duke Centre, 19; Olean, 20; Hornellsville, 21; Elmore, 22; Paterson, N. J., 23; N. Y. City, 25, week.

FORD & DENHAM'S MASQUERADERS: Elmira, N. Y., 14; Lock Haven, Pa., 15; Williamsport, 16; Easton, 18; Allentown, 19; Bethlehem, 20; Shamokin, 21; Ashland, 22; Danville, 23.

FRANK I. FRAYNE: Rochester, 14, 15, 16; Cleveland, 18, week.

GEORGE EDGAR: North Hampton, Mass., 14; Springfield, 15; Worcester, 16; Holyoke, 18; Natick, 19; Clinton, 20; Nassau, 21; Concord, 22; Manchester, 23; Rutland, 25, 26, 27; Bangor, 28; Skowhegan, 29; Belfast, 30.

GEORGE S. KNIGHT: Philadelphia, 18, week; Buffalo, 25, 26, 27; Erie, 28; Sandusky, O., 29; Ft. Wayne, Ind., 30; Chicago, Nov. 1, week.

GOLDEN GAME COMB.: Mishler's (Pa.) circuit, 11, week.

GULICK-BLAISDELL CO. 1 (John Dillon): Lake City, 14; St. Paul, 15, 16; Minneapolis, 18, 19; Stillwater, 20; Hudson, 21; Chippewa Falls, 22; Eau Claire, 23; Faribault, 25.

GULICK-BLAISDELL CO. 2 (Harry Webber's Nip and Tuck): Chicago, 11, week; Ottawa, 18; Keokuk, Ia, 19; Fairfield, 20; Mt. Pleasant, 21; Burlington, 22; Davenport, 23.

GULICK-BLAISDELL CO. 3 (Hop-Scotch): Peoria, Ill., 14; Bloomington, 15; Joliet, 16; Chicago, 18, week; Ottawa, Ill., 25; Davenport, 26; Muscatine, 27; Fairfield, 28; Oskaloosa, 29; Marshalltown, 30.

GULICK & BLAISDELL CO. 4 (Arabian Night): Open season at Joliet, Ill., Nov. 15.

GULICK & BLAISDELL CO. 5 (Minstrel Congress): Open season Nov. 15.

GUS WILLIAMS COMB.: Louisville, 14, 15, 16; Nashville, 18, 19; Browersville, 20; Memphis, 21, 22, 23.

HERRMANN: Albany, 11; Troy 18, 19, 20; Providence, 21, 22, 23; Boston, 25; Jersey City, Nov. 1; N. Y. City, 8.

HAVERLY'S BLACK 40: Richmond, Ind., 14; Dayton, O., 15; Columbus, 16; Chicago, 18, week; Cleveland, 25, week.

HERNE'S HEARTS OF OAK: Cincinnati, 11, week; Rochester, 18, 19, 20; Syracuse, 21, 22, 23; Albany, 25, week.

HICKEY'S OH BE JOYFUL CO.: Pittsburg, 11; Cleveland, 18; Cincinnati, 25.

HUNTLEY'S DRAMATIC COMB.: Trenton, Tenn., 11, week.

J. K. EMMET: Cincinnati, 11, week.

JANAUSCHEK: Cincinnati, 25, week.

JARRETT'S CINDERELLA: New York, 11, 4 weeks.

JARRETT & RICE'S FUN ON THE BRISTOL: Hartford, 14; Holyoke, 15; Springfield, 16; Burlington, Vt., 30.

JOHN MCCULLOUGH: Chicago, 4, two weeks; Cincinnati, 18, week.

JOSEPH JEFFERSON AND MRS. JOHN DREW: Albany, 14; Troy, 15, 16; Boston, 18, two weeks.

JOHN F. RAYMOND: Galesburg, Ill., 14; Peoria, 15, 16.

JOSEPH MURPHY: Springfield, 14; Columbus, 15, 16; Cincinnati, 18, week.

JULIA HUNT CO: Russellville, Ky., 14, 15 16.

KATE CLAXTON: N. Y. City, Oct. 11, two weeks.

KIRALFYS' AROUND THE WORLD: Boston, Oct. 4, three weeks.

LEADVILLE MINSTRELS: Milwaukee, 14; Chicago, 15, one week.

LAWRENCE BARRETT: Chicago, Oct. 4, two weeks; Buffalo, 18, week.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO: Boston, 11, week.

LEAVITT'S SPECIALTY COMB: Chicago, 18.

LINGARD DALZIEL BURLESQUE CO.: Cleveland, 14, 15, 16.

LOTTA: Philadelphia, 4, two weeks.

MAGGIE MITCHELL: Washington, 11, two

MARY ANDERSON: Buffalo, 11, week.

weeks; Baltimore, 25, two weeks.

MAUDE GRANGER (Two Nights in Rome): Philadelphia, 11, week; Boston, 18; Brooklyn, 25.

MILTON NOBLES: Leadville, Oct. 4, two weeks; Georgetown, 18, 19; Central City, 20, 21; Golden, 22; Boulder, 23; Cheyenne, 24.

M'LISS-PIXLEY CO.: Boston, 27, two weeks; Providence, 11, week; Milford, Mass., 18; Woonsocket, 19; Newport, 20; Fall River, 21; Bradford, 22; Lynn, 23; Salem, 25; Gloucester, 26; Lawrence 27; Haverhill, 28; Portland, Me., 29, 30.

MINNIE PALMER COMB.: Toronto, 11, week; Milville, 18; Kingston, 19; Brockville, 20; Ogdensburg, 21; Ottawa, 22, 23; Montreal 25, week.

MRS. HOWARD'S UNCLE TOM: Orange, N. J., 14; Newark, 15; Providence, 16; Boston, 18, week; Worcester, 25; Springfield, 26; Hartford, 27; New Haven, 28; Bridgeport, 29.

MITCHELL'S PLEASURE PARTY: Terre Haute, Ind., 15; Lafayette, 16.

MILES' JUVENILES: Palestine, Tex., 15; Marshall, 16; Shreveport, La., 18, 19; Texarkana, 20, 21; Little Rock, Ark., 22, 23; Memphis, 25, week; Nashville, Nov. 1, 2, 3; Louisville, 4, 5, 6.

MURRAY-OBER CO.: Dowagiac, Mich., 13, 14, 15, 16.

MY PARTNER (ALDRICH AND PARSLOE): New Bedford, Conn., 14; Newport, 15; Brockton, 16; New York, 18, two weeks.

NEIL BURGESS (Widow Bedott): Cheyenne, 15; Denver, 18, 19; Topeka, 21; Kansas City, 22, 23; St Louis, 25, week.

NICK ROBERTS' HUMPTY DUMPTY: Macon, Ga., 14; Charleston, S. C., 15, 16.

NAT GOODWIN'S FROLIQUES: Youngstown, 14; Oil City, Pa., 15; Bradford, 16; Williamsburg, N. Y., 18, week.

OUR GENTLEMEN FRIENDS CO. (George Holland): Buffalo, 11, week; Utica, 18; Hartford, 20; Northampton, Mass., 21; Springfield, 22, Bridgeport, Conn., 23. Suspend tour until after election. Boston, Nov. 8.

OLIVER DOUD BYRON: Duke Centre, Pa., 14; Salamanca, N. Y., 15; Titusville, Pa., 16; Oil City, 18; Franklin, 19; Meadville, 20; Sharon, 21; Newcastle, 22; Youngstown, O., 23; Pittsburg, 25, week.

POLK'S GENTLEMAN FROM NEVADA: Cincinnati, 11, week; Detroit, 18, week; Port Huron, 26, 27, 28; E. Saginaw, 29, 30.

PIRATES OF PENZANCE: Bridgeport, Conn., 14; New Haven, 15; Holyoke, Mass., 16; Troy, N. Y., 18, 19; Burlington, Vt., 20; Montreal, 21, 22, 23.

POWER'S GALLEY SLAVE CO.: Montreal, 11, week; Brockville, 18; Belleville, 19, 20.

RICE'S BIJOU OPERA CO.: Boston, 4, three weeks; Philadelphia, 25, week.

RICE'S EVANGELINE: Waterbury, 14; Meriden, 15; New Haven, 16.

RICE'S SURPRISE PARTY: Pittsburg, 11, week; N. Y. City, 18.

ROBSON AND CRANE: St. Louis, 11, week; Pittsburgh, 18, week; Boston, 25, two weeks; N. Y. City, Nov. 8, 4 weeks.

ROYAL ILLUSIONISTS (Thorn and Darwin): Rochester, 11, week; Syracuse, 18, week.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS: Boston, 4, two weeks.

SNELBAKER & BENTON'S VARIETY COMB.: Pittsburg, 11, week.

SMITH AND MESTAYER'S TOURISTS; Baltimore, 11, week; Cincinnati, 18, week; Cleveland, 25; Chicago, Nov. 1; St. Louis, 8; Indianapolis, 15; Brooklyn, 22.

SLAVIN'S COMEDY CO.: Buffalo, 13, 14, 15, 16.

TONY DENIER'S HUMPTY DUMPTY: Toronto, 18, 19, 20; Peterboro, 21; Coleburg, 22; Kingston, 23.

TONY PASTOR'S TROUPE: Lowell, 14; Providence, 15, 16; New York city, 18—open winter season.

THE HARRISONS (PHOTOS): Texarkana, Tex., 13, 14; Little Rock, 15, 16; Memphis, 18, 19, 20.

WALLACE SISTERS: Lancaster, O., 13, 14, 15; Logan, 16; Parkersburg, W. Va., 21, 22, 23.

CIRCUSES.

BARNUM'S: Brenham, Tex., 14; Austin, 15, 16; Houston, 18; Columbus, 19; Flatonia, 20; Luling, 21; San Antonio, 22, 23; Galveston, 25.

FOREPAUGH'S: Portsmouth, O., 14; Jackson, 15; Athens, 16; Parkersburg, W. Va., 17; Staunton, 18.

GREAT LONDON: Carlisle, Pa., 14; Hagerstown, Md., 15; Cumberland, 16; Winchester, Va., 18; Staunton, 20.

SELLS BROS.: Montevallo, Ala., 14; Talladega, 15; Oxford, 16; Columbiana, 18; Greensboro, 19; Marion, 20; Uniontown, 21; Demopolis, 22; Meridian, 23; Macon, 25; Columbus, 26; Starkville, 27; West Point, 28.

☞ MEMBERS of the out-of-town staff are particularly requested to write the word "Correspondence" on their envelopes.

—The Annie Ward Tiffany company, after traveling about four weeks, came to grief in Philadelphia. Miss Tiffany was playing Prejudice, and started out with great hopes of success. Her tour on the Troy Circuit with The Child-Stealer was a fair one, but she seemed to have no luck on this last trip. It seems that two weeks' salary to the company remain unpaid, though there is every probability that these arrears will be settled soon. Miss Tiffany brought her people back to New York, and squared up all the hotel bills. Although the company is broken up, it is not permanently disbanded. There is some talk of its going out again after the election excitement is over.

CONCERNING SOME OLD PLAYERS.

A name that we constantly find in many of the old casts of plays, from 1695 to 1732, is that of ROBERT WILKS, who received his education in Dublin, near which city he was born in 1670. On the completion of his studies he became a clerk in one of the Government departments. This was evidently uncongenial employment for the lively youth, for we are told almost at the very outset of his career "that he spent most of his time when at his desk, in reading plays and amorous comedies, and his leisure in making love to a neighbor's daughter, whom he soon persuaded to a clandestine marriage." This event was not declared previous to the lady's being in a condition which told that she was likely to become a mother. Upon the discovery of her situation, she confessed her marriage with Wilks, and her father was so exasperated with her that he drove her from the house. Wilks took her to his own home, where his mother, though utterly bewildered at the news, received them kindly. Robert's father, however, was so incensed at his son's thoughtlessness that he would not allow the young couple to stay one night under his roof. A gentleman by the name of Cope heard of the dilemma, and the young couple were received in his household, where they remained nearly two years.

About 1687-8 Wilks played the Colonel in Dryden's Spanish Friar with a party of amateurs. Ashbury of the Dublin Theatre, the only professional in the cast, complimented Robert very highly upon his performance.

On the opening of the Dublin Theatre, soon after the Battle of the Boyne, Wilks appeared as Othello, Ashbury being the Iago. Richards, a favorite actor in the Irish metropolis, and a warm friend of our debutant, asked him on the termination of the play, "How were you pleased with the performance?" "I was pleased with all but myself," replied Wilks. Becoming infatuated with his success as an amateur, and longing for the excitement of the footlights, his tastes leading him to theatrical rather than to commercial pursuits, he resolved to become an actor. So resigning his clerkship, which he found "stale, flat and unprofitable," he offered his services to the Dublin Theatre, where he was engaged for two years at a salary of twenty shillings a week for the first year, and thirty shillings for the second.

During his stay here he played a variety of parts, displaying all the care and diligence for which he later became famous. On the termination of this engagement, in 1690, he proceeded to London, where he called upon the veteran Betterton, with a letter of introduction given to him by his friend Richards. The old actor received Wilks most kindly, and advised him to consult with Rich, the patentee of Drury Lane Theatre. The young Irish actor followed this advice, and accordingly we find him waiting on Rich, who, pleased with his appearance, engaged him at a salary of fifteen shillings a week, out of which two shillings and sixpence a week was to be deducted for instruction in the art of dancing! His first appearance at Drury Lane was as Lysippus in The Maid's Tragedy, to the Melantius of Betterton. In this performance he was so struck by the acting of Betterton that in the scene where Melantius addresses Lysippus, Wilks could hardly speak the few lines he had to utter. Betterton observed his confusion and afterward encouraged him by saying, "Young man, this fear does not ill become you; for a horse that sets out at the top of his speed will soon be jaded." He made slow but steady progress as an actor, noting carefully in his mind the excellencies of his brother players. Having been most attentive to the instructions of his perceptor in dancing, he acquired such proficiency in the art as to enable him to become an assistant to a Mr. Harris, an eminent dancing master of that time. Whilst acting in this capacity he met a Miss Knapton, daughter of the Town Clerk of Southampton, whom he married, his first wife having died. He remained at Drury Lane for several years, and on applying to Rich for an increase of salary and his request being refused, he returned to Ireland, where he was immediately engaged by Ashbury, the Dublin manager. Chetwood tells us when Wilks went to take his leave of Betterton "that great actor expressed some concern at his leaving the company. I fancy that gentleman" [pointing to the patentee, who happened to be present], "if he has not too much obstinacy to own it, will be the first that repents your parting, for if I foresee aright, you will be greatly wanted here." Wilks told Chetwood, the prompter, that this speech "gave him infinite pleasure, and made him resolve to search into himself to find out what Betterton's known judgment seemed to promise he might find."

During his stay in Dublin he played Sir Frederick Frolick in Sir George Etherege's Comical Revenge, Courball in the same author's She Would if She Could, and Dorimant in The Man of Mode, and numerous other characters. Now we find how prophetic the words of Betterton were. Rich implored Wilks to return to Drury Lane, offering him a salary of four pounds a week. During his stay in Dublin he had become an immense favorite with the warm-hearted Irish, men and women—so much so that a warrant was issued by the Duke of Ormond, the Lord-Lieutenant, to prevent his leaving the country. The offer of Rich was too good to be refused, so he determined to accept it. Leaving Ireland secretly, in company with his wife and Farquhar, the dramatist, he arrived in London, making his reappearance at Drury Lane in the Autumn of 1698, as Palamede in Marriage a la Mode, when, we are told, "he was received with great and general applause" Here, in 1699, he played his first original character, Sir Harry Wildair, in Farquhar's comedy The Constant Couple; or, A Trip to the Jubilee, and by his admirable embodiment of the character, firmly established himself as an actor of the highest ability, and he rapidly advanced in public favor. He played the part nearly fifty times during the season. Sir Richard Steele, in *The Tattler*, speaking of this comedy, says: "This performance is the greatest instance we can have of the irresistible force of proper action. The dialogue in itself has something too low to bear a criticism upon it; but Mr. Wilks enters into the part with so much skill, that the gallantry, the youth and gayety of a young man of plentiful fortune is looked upon with as much indulgence on the stage as in real life, without any of those intermixtures of wit and humor which usually prepossess us in favor of such characters in other plays." Cibber says: "Sir Harry Wildair, as Wilks played it, is the best acted part that ever our English theatre had to boast of." This comedy was very successful, which the author attributes to Wilks' acting. Farquhar received three benefits on account of its popularity. Wilks now became more assiduous in his studies than ever,—prompt in the discharge of his duty, showing unwearied zeal, and loving his art for its own sake. The next two seasons, 1700-2, he played several original characters. In 1702 he created the part of Young Mirabel in Farquhar's bustling comedy The Inconstant, a part admirably suited to his peculiar talent. He remained here until 1706, playing many new and many of his old parts. This season he created the character of Captain Plume in Farquhar's Recruiting Officer. The season of 1706-7, we find him at the Haymarket, where, on the 26th of October (1706), he played the Prince of Wales in the first part of Henry IV. Davies remarks: "The Prince of Wales by Wilks was one of the most perfect exhibitions of the theatre. Wilks threw aside the libertine gayety of Hal when he assumed the princely deportment of Henry. At the Boar's Head he was lively and frolicsome; in the reconciliation with his father his penitence was gracefully becoming, and his resolution of amendment manly and affecting. In his challenge of Hotspur his defiance was equally gallant and modest. In his combat with that nobleman his fire was tempered with moderation, and his reflections on the death of the great rebel, generous and pathetic. The Hotspur of Booth * * * was not superior to the Prince of Wales by Wilks." He also played Amintor to Betterton's Melantius in Maid's Tragedy, Sir Charles Easy in Careless Husband, Col. Careless in Committee (known now as the farce of The Honest Thieves), Sir Philip Luckless in Northern Lass, and Castalio in Otway's Orphan. We are informed by Davies: "The Castalio of Wilks was long and justly admired. His graceful address in the first act, his warm enjoyment of Monimia's reconciliation to him in the second, his rage and resentment in the third and fourth acts, but, above all, his tenderness and distress in the final interview with Monimia in the fifth act, a love scene as truly affecting as any to be found in tragedy, justly entitled him to the spectators' most generous approbation." He also played Hamlet, besides many other parts too numerous to mention. He created the part of Palamede this season in Cibber's Marriage a la Mode. In 1707-8 he was the original Careless in Cibber's Double Gallant, and Lord Wronglove in the same author's comedy The Lady's Last Stake. On the 10th of January, 1708, he had a benefit; the play was Macbeth, and on the 15th of the same month he opened in Drury Lane in Hamlet, enacting the title role, his being the first play acted by the Drury Lane and Haymarket companies combined. He remained here playing a great variety of characters until the close of the season on the 10th of June, when he again played Hemlet. In 1708-9 he made his first appearance for the season as Valentine in Love for Love, on the 7th of October, and on the 18th of the same month he played Edgar to Betterton's King Lear. Davies says: "Wilks for many years, most probably from about 1705 to 1729, pleased the public with his animated representation of Edgar." This season he created the part of Sir George Airy in Mrs. Centlivre's comedy The Busy Body, produced on the 12th of May, 1709. We find that he "received for one hundred performances and his duties as stage manager this season the sum of £168 6s. 8d., and for his benefit certain £90 14s. 9d., and to have cleared by guineas at his benefit in addition to the above sum £40. A total of £299 1s. 5d.," or about $15,000. What would some of our present actors of repute think of such remuneratron for such an amount of labor? The theatre was closed from the 26th of October, 1708, until the 14th of December, on account of the illness and death of Prince George of Denmark. The season of 1709-10 he entered into partnership with Swiney, Dogget and Cibber, and they reconstructed and opened the Haymarket Theatre, Wilks appearing on the 22d of September (1709), in his old part of Captain Plume. He played but one original character this season, Lothario in Force of Friendship. He played at Betterton's final appearance on the stage this season his old part of Amintor. The season of 1710-11 we again find him at Drury Lane, where he remained until his retirement from the stage. In February, 1714, he was the original Dumont in Jane Shore, and Don Felix in The Wonder, produced 27th March, 1714. The year following, 1715, he married his third wife, a widow, one Mrs. Fell (whose son married a granddaughter of William Penn), who survived him

During the season of 1728 he was the original Lord Townly in Cibber's Provoked Husband. Of his rendering of this character we are told: "Wilks was so much the real fine gentleman, that in the scene where he was reduced to the necessity of reproaching Lady Townly with her faults, in his warmest anger he mixed such tenderness as was softened into tears." During the following seasons he created many new parts, besides playing many of his old ones. His last appearance was probably in Don Pedro in Vanbrugh's Mistake, on or about the 15th of May, 1732. He was warm hearted, temperate and generous, at all times ready to assist his friends. On the death of Farquhar, this note was found among his papers, addressed to Wilks:

"DEAR BOB: I have not anything to leave thee, to perpetuate my memory, but two helpless girls; look upon them sometimes, and think of him that was, to the last moment of his life, thine. GEORGE FARQUHAR."

Farquhar's confidence was not misplaced, and Wilks did not disappoint his friend's expectations. He played several times for their benefit.

Most of his contemporaries speak of him as excelling all the actors of his time in genteel and lively comedy. He was also capital in some tragic parts; and Cibber says of him, "that if he was not the most correct or most judicious, yet, take him for all in all, he was certainly the most diligent, the most laborious and most useful actor that he had seen on the stage for fifty years. He seemed to have no joy in life but to be distinguished on the stage; he was always sure there to do his best—though his forte was gay comedy, yet when he acted tragedy, in sorrow, tenderness and resignation, he seemed pathetically to feel, look and express the character."

Chetwood says: "Wilks was not only perfect in every part he acted, but in those that were concerned with him, in every scene."

He died on the 27th of September, 1732, and was buried at midnight, at his own desire, in St. Paul's Churchyard, Covent Garden.

The following quaint notice was written by a Quakeress named Ruth Collins, in a paper called *The Friendly Writer and Register of Truth*, upon his death:

"Sept. 27, 1732. Died this day, Master Robert Wilks, of the Irish nation. He was one that showed great behaviour of body, and spake many quaint words of vanity upon a stage of wood, before people who delight in vain babbling; and they are now greatly troubled at his loss, for, say they: 'Where shall we find his fellow, to yield delight unto our ears and unto our hearts, in the doleful evenings of the Winter?' Those that were of his company also mourn, and say: 'Our neighbours will rejoice, as hoping to be gainers by his departure.'"

ELEANOR or NELL GWYNNE was born in 1650, in the vicinity of Drury Lane. Her early calling was that of a vender of fruit in the theatres.

The orange basket her fair arm did suit,
Laden with pippins and Hesperian fruit;
This first step raised, to the wond'ring pit she sold
The lovely fruit, smiling with streaks of gold.
Fate now for her did its whole force engage,
And from the pit she mounted to the stage.

Charles Hart, the player, and whose mistress she was for a time, induced her to join the stage, and under his auspices she made her first appearance at the Theatre Royal (King's), Drury Lane, 1665, in the character of Cydaria (Montezuma's daughter) in the Indian Emperour; or, The Conquest of Mexico—a very dull play by John Dryden. She remained in this company till 1667, when she became the mistress of Lord Buckhurst. Pepys says: "Mr. Pierce tells us that my Lord Buckhurst hath got Nell away from the King's House, and gives her £100 a year, so as she has sent her parts to the house, and will act no more." This he tells us in the month of July, and then on the 22d of August he says: "To the King's House where I find Nell come again, which I am glad of." In 1668 we find her in the cast of Philaster; or, Love Lies a Bleeding, the piece that first brought the authors, Beaumont and Fletcher, into notoriety. The Philaster was Nell's old lover, Charles Hart—Nell playing Bellario. This play was afterward altered and revised by Elkanah Settle, and in the prologue—spoken in this version—on its production in 1695, we find:

Philaster and Bellario, let me tell ye,
For these bold parts we have no Hart, no Nelly,
Those darlings of the stage.

It was, in all probability, during this season that King Charles formed his liason with this actress. Jan. 11, 1668, Pepys says: "To the play * * * that the King did send several times for Nelly, and she was with him." On the 9th of February, 1669, she created the part of Valeria (and spoke the Epilogue) in Dryden's Tyrannick Love.

Curll informs us "that the King was so captivated by the humorous manner in which she spoke this Epilogue, that when she had done, he went behind the scenes and carried her off that night." She played a portion of the season of 1670. Her last appearance this season was in an original character—Almahide, in Dryden's Conquest of Grenada. This must have been about the month of January, for on the 8th of May she was confined, at her house in Lincoln's Inn Fields, of a son—Charles Beauclerc—who was ennobled by King Charles. It is said that before he was ennobled, his mother, calling to him in the King's presence, said: "Come hither, you little bastard"—which the King in a gentle manner reproved her for. She told him she had no better name to call him by. He was soon after created Baron of Hedington and Earl of Burford. The boy at this time was in his 6th year, and in his 14th was created Duke of St. Albans. Her second son was born in 1671, at a house "situate on the south side of Pall Mall, with a garden toward St. James' Park, which was first conveyed to her by the King on lease, but subsequently *free* to Nell and her representatives forever."

Evelyn mentions that while in attendance on the King, on the 2d of March, 1671, in St. James' Park, he both saw and heard "a familiar discourse between the King and Mrs. Nelly, as they called an 'impudent comedian,' she looking out of a garden on a terrace at the top of the wall, the King standing on the green walk under it."

This second son was James, Lord Beauclerc, who died in Paris in the year 1680. Nell does not appear to have played from 1670 until the year 1682, when we again find her name in the cast of Loyal Brother; or, the Persian Prince, in which she was the original Sunamire. This was the first of Thomas Southerne's plays. We also find her name in the cast of The Unhappy Favourite; or, the Earl of Essex, a tragedy by John Banks, in which she created the part of Queen Elizabeth. This season appears to have been her last upon the stage. Charles II. evidently entertained a strong regard for her, for almost his last words to his brother and successor were: "Let not poor Nelly starve." She is said to have obtained fabulous amounts of money from Charles, which she squandered in gaming, in the purchase of diamonds, and in the maintenance of her residence, Burford House, Windsor. On the death of Charles, what money she had soon disappeared, for in the year 1685 she was outlawed for the non-payment of certain bills due to her tradesmen. In the Exchequer papers of the time it is shown that the sum of £729 2s 3d was paid to Richard Graham, Esq., "to be by him paid over to the several tradesmen, creditors of Mrs. Ellen Gwynne, in satisfaction of their debts, for which the said Ellen stood outlawed." King James gave her two sums of £500 each this year (1686), and in 1687 made a settlement of property upon her, and "after her death upon the Duke of St. Albans and his issue male, with the reversion in the Crown."

Granger says of this actress: "She was, at her first setting out in the world, in the lowest rank, and sold oranges in the playhouse—nature seemed to have qualified her for the stage; her person, though below the middle size, was well turned; she had a good natural air, and a sprightliness which promised everything in comedy. She was instructed by Hart and Lacy, and in a short time became eminent in her profession. She acted the most spirited and fantastic parts, and spoke a prologue and epilogue with admirable address—her flow of spirits sometimes carried her to extravagance, but even her highest flights rather provoked laughter than excited disgust."

Davies says: "Her royal master, the indolent Charles, was so pleased with the charms of her conversation, that he more than shared his time between her and his mistresses of high rank; nor was he ever better pleased than with the agreeable dalliances and sprightly witticisms of the charming Nelly." She is said to have been faithful to the King. On one occasion, she lost a large sum of money at play, to Sir John Germaine, and being solicited by him to exchange the debt for other favors, she wittily replied: "No, Sir John, I am too good a sportswoman to lay the dog where the deer should lie."

It is supposed that it was owing to her influence with Charles II. that Chelsea Hospital was erected though Dr. Doran denies this. There is little doubt that she was a generous woman, though she neglected the payment of her just debts. She left £20 yearly for the releasing of poor debtors out of prison, every Christmas day. In a report on the Poultry Compter, in 1811, it is mentioned that the prisoners received sixty-five penny loaves every eight weeks, the gift of Eleanor Gwynne. She died of apoplexy, in November, 1687, in her 38th year, and was buried, at her own request, at night, in the church of St. Martin's-in-the-Fields—Archbishop Tenison (the founder of St. Martin's Public Library) conducting the funeral services. A. B.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.
—LOVE'S LABOR'S LOST.

CONFECTIONS FOR ALBAUGH.

CONTINENTAL HOTEL,
PHILADELPHIA, Oct. 10.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In speaking of the introduction of A Mountain Mystery at the Leland Opera House, Albany, my allusion to "no scenery" reflected no neglect on the part of the management to provide what was necessary.

It would have been ungenerous in me to have expected scenery gotten up for a three nights engagement. I am indebted to Mr. Albaugh for accepting an untried play, and return thanks to him, as well as to his business manager and attaches of the theatre, for their assistance and kind consideration.

Respectfully yours,
ETTIE HENDERSON.

AMONG THE MUSICIANS.

Three new songs in Otto.

Rubinstein is to visit Spain.

Levy's engagement closes this month.

Rehearsals of the new opera Mefistofele are going on.

Franz Rummel will shortly commence his popular recitals.

Musicians say that the musical outlook is bright and promising.

They have been doing Girofle-Girofla, and Boccaccio at the Thalia.

Mme. Julia Rive-King has been playing with great success in Boston.

Gerster, Ravelli and Galassi are the stars which will shine on the 18th inst.

William Northcott, the cornet soloist, plays "God Save the Queen" in four octaves.

Mendelsohn's "Elijah" by the Oratorio Society under Dr. Damrosch, on Nov. 27.

Sir Michael Costa's "Eli" has just been given with great success in New Zealand.

Marie Pauline Nininger gives a grand concert to night (Oct. 14) at Chickering Hall.

Miss Isabella Stone, the soprano, is singing with the Spanish Students in Canada.

The Kate Thayer Concert company with the Spanish Students will open season 25th.

Alfred Liston performs on crockery ware, flower pots, magic bells, and the Xlyophone.

Two Russian musicians have collected the national melodies of Siberia for publication.

M. Korbay, who has been visiting Liszt, near Rome, is shortly to return to New York.

Boccaccio at the Grand Opera House on the 18th, by Mahn's English Opera company.

Arbuckle's delightful cornet solos are an attraction at the American Institute concerts.

Charles E. Dobson announces his "second grand banjo concert" at Chickering Hall, Oct. 25.

Logfrew, Ekstrom, Cedergreen, and Larsen are the euphonious names of the Swedish Quartette.

A new company is to give New York an opera house which for musical properties will be unrivaled.

Levy "the world renowned" and the Swedish Ladies' Quartette have drawn well at the Metropolitan.

Latest on dit—Grand Winter Concerts, under the direction of P. S. Gilmore, and a new concert hall.

"Classical concerts" are among the Sunday evening amusements offered at the Bowery concert saloons.

Richard Wagner while on his recent visit to Naples, suffered severely from another attack of erysipelas in the head.

Five hundred dollars each is the sum paid for the boxes at the Academy early the first day of sale for the opera season.

Miss Clara Louise Kellog has appeared at the Royal Opera House in Vienna as Lenora in The Troubadour, and as Philine in Mignon.

Mr. Oliver King, announced as "Pianist to her Royal Highness Princess Louise," gave a fine recital at Chickering Hall on Saturday afternoon last.

Rud Aronson, the musical director at the Metropolitan, steps down and makes way for Theodore Thomas. What will Rud do with his "superb" orchestra?

A prize of $1,000 is offered for a musical composition for chorus and orchestra to be performed at the fifth festival of the Cincinnati Musical Association.

On Wednesday afternoon, Constantin Sternberg, assisted by Miss Anna Drasdil and Mr. Theodore Toedt, gave a piano recital at Madison Square Theatre.

Signor Fancuilli, favorably known as a composer, is now organist of St. Peter's church, Brooklyn. The professor is director of the Mozart Musical Union of this city.

The Gloucester Festival, conducted by the local organist, has resulted in a loss of £620, the receipts being £3,700 and the expenses £4,320. The stewards will therefore have to suffer a "whip" of about £4 a head.

Mr. William Steinway, the business partner of the celebrated firm of piano manufactures of New York, has been married to Miss Raurft, a daughter of Americo German parents, for some years past resident in Dresden. During his trip to Europe Mr. William Steinway has inspected the factories of Bechstein at Berlin, Bluthner at Leipsic, and Kaps at Dresden. It is only to be regretted he could not spend a few days in London, where his brother, Mr. Theodore Steinway, the "mechanical genius" of the firm, made many friends.

ACTOR-PREACHERS.

"The devil he is!" said the carpenter, and unceremoniously rushed into the church. He caught sight of Parsons up near the front seat, singing as earnestly as any in the congregation; and going up to him, touched him on the arm and said: "First act's called, sir!"

Parsons gave a start and asked: "What's the play?"

"Why, Richard, sir."

"Tell them that Richard plays another part to-night."

The carpenter was amazed, and ran back to the theatre with the report that Parsons was at the church and had gone crazy.

The church was invaded by the theatre people, and after much argument and persuasion Parsons was induced to return to the theatre, and that night acted for the last time. He identified himself with the Methodist Church, and soon after went into the pulpit. For upward of thirty years he was one of the most prominent ministers of the Methodist Episcopal Church South. His sons all had inclinations toward the stage, but only one of them went to acting, and he made a failure. Edward, another of his sons, was a member of Congress, and Harry was a professor in the high school here. Parsons had been, in his day, a good actor. As a preacher he was earnest and enthusiastic, but not brilliant; yet he became popular and was successful. All through his life he nursed and cherished friendships that had their beginning at the old City Theatre, while from his pulpit he would often denounce the stage in the most violent manner. His private conversation, however, was not in harmony with his denunciations from the pulpit.

When old John Bates had control of the Louisville Theatre here and the National Theatre in Cincinnati, in 1855-6, it was the great aim of his managerial career to secure good, cheap actors. He searched the country over, and found some actors who were good, and some who were cheap, but he could not find actors who were both good and cheap; so he extended his search over the waters to England. In London he found a company he thought could answer the bill and imported them. They were cheap, but they were also very bad. The division of this company that came to Louisville consisted of Mrs. Jane Lawse, Marcus Elmore and wife, Wood Benson and wife, George C. Lorimer, and J. E. C. Strickland. Lorimer and Strickland played that line of business called "general utility," and were very poor. They were here only a few weeks, and during that time a big revival-meeting was going on at the Fourth and Walnut Street Baptist Church. One night Lorimer and Strickland attended the meeting and joined the church. This movement on their part was a surprise to everybody. It was not known that they had ever attended church before, and their sudden conversion was

The best preacher Louisville has known for half a century was the greatest actor in our early history. I do not know of an instance of a man going from the pulpit to the stage. It is told of a certain Arkansas preacher that, after taking up a collection for three consecutive Sundays, and only getting three dollars, he joined a company of traveling actors and remained on the stage for years, but never developed to any prominence. There is a certain young man mixed up in the theatrical history of the city whose name is also among the legal fraternity and the theological brethren. He first studied for the ministry, then concluded to practice law, and finally surprised all his friends by taking to the stage. A few months later he went to preaching, but, in course of time, drifted back to the stage, and is to-day, I believe, practicing law. Such changes, however, are the exceptions, and they very rare ones at that. A man, after choosing his profession in life, seldom changes it, except upon well-founded promises of greater success. When a man first looks around him for a trade or profession, he chooses that one which promises the most remuneration, and, if he hits "center" the first time, he is not going to change. So, when you see an actor leave the stage for the pulpit, you may just set it down that he has been a failure; nothing but old age can force a good actor off the stage, and even old age is hardly successful without the assistance of death. The Keans and Forrest are examples.

The theatrical history of Louisville goes back to the beginning of the century, and in that time five preachers have gone out from the Louisville theatres. With one exception all these conversions were sudden; the pulpit was not only an active consideration but the prime motive that drove them into the church. The actors of those days said that it was a matter of business. Now I don't want to speak any innuendoes, but if the pulpit had not held out brighter promises for these men than the stage, I do not think they would have gone to it; they were, with a single exception, miserably poor actors, and as preachers, only two of them have ever been heard from.

Charley Parsons left the theatre and went into the Methodist church during the season of 1837-8. His going into the church was no surprise, but the manner of his taking off was. It was known that he was in the habit of attending the little church around the corner every Sunday night. He had strange religious feelings and aspirations, and his uniting with the church was only a question of time. All through that season he had stood under the fear and influence of religion, and had, on several occasions, expressed his desire to friends to withdraw from the theatre. One night he was to play Richard III. The overture had been played and the first act called, when it was discovered that Parsons was not in the theatre. He had never been known to have taken a drink, and his absence was a mystery that no suggestion could explain away. Managers, actors, and stage hands all started in search of him, but no one knew where to look. Places of resort in the city were very few at that time, and it did not take long to ascertain that he was at none of them. Finally the stage carpenter met the janitor of the church, and told him of the trouble that was around at the theatre.

"Why," said the janitor, "your man's in our show to-night."

talked of by every one. The papers spoke of them as "the reformed actors." Now I wish the reporter had taken the trouble to define that term "reformed actors." The discharges of Lorimer and Strickland had been written before the news of their conversion reached the theatre. In joining the church they had taken the tide at its flood, and for one of them it has led on to fortune.

It is a strange hallucination which grows on the brain of every poor actor that he can teach elocution; and soon after Lorimer and Strickland were out of the theatre they started a school of elocution; but they were even greater failures as teachers than they had been as actors. Later on they were given a course at a Baptist seminary preparatory to entering the pulpit.

Lorimer's brilliant success as a preacher proves him to be a man of genius and talent. Why he did not succeed upon the stage is a mystery; it may be that he did not receive the proper encouragement, or it may be that his heart was not in his work; but whatever may have been the cause of his failure upon the stage, in his young years he had talent, and he had courage. We see both of them spinning out all along his career, and we see them leading him in the golden days of manhood up through fame among the brightest stars.

The actors who have gone from the stage to the pulpit, and of whom I am speaking, were, with the exception of Parsons, miserably poor players, but in the pulpit they have been moderately successful. This is easily explained. The requirements of the stage are very different from those of the pulpit, and I may say more tyranical and exacting. An indifferent preacher stands a far better chance of getting a "call" than an indifferent actor does of getting an "engagement." It requires a greater variety of talent to act than to preach. The first need of a preacher is eloquence, and, if he be eloquent, he will prove successful. An actor must have eloquence too, but then he must be simple and natural; he must be passionate and humorous; and unless he possesses talents for all these he will not become a great actor. Actors may be divided into three kinds: The sublime, which is tragedy; the humorous, which is comedy; and the mixed or mediate, which is the play or melodrama. It is the union of these parts which forms the great actor, and it is easy to perceive how difficult it is for a man to combine so many different qualities and be perfect in them all. It is this difficulty which causes the amazing scarcity of good actors in all ages. Actors largely outnumber preachers, but to day we have a hundred good preachers where we have one good actor. And then, preaching is the best paid profession I know of; and then there is not half the work in the pulpit that there is on the stage. The young all have a fascination for the stage, but, as a matter of business, inducements do not turn that way.

Fortune was smiling on George C. Lorimer when he went from the stage to the pulpit. He could never have won the fame he enjoys to-day in the theatrical profession. Strickland was one of your purely unfortunate men. The fact is, he was hardly adapted to this world. Things were too fast for him, as he was continually behind time, and he has met with merited oblivion. Soon after they left the seminary they both went to preaching.

Now, of the preachers who have come out of the Louisville theatres only Lorimer and Strickland went through a theological seminary. The others appear to have been full-fledged preachers as soon as they joined the church, and of this number Parsons was the only man who made money in the theatre, or the only one who had played important characters. His son, Francis Parsons, who played at the Louisville Theatre in 1866-7, had a leaning toward the ministry, and did preach several times in the Reformed Episcopal Church, but he drifted to the law, and don't remain anywhere long enough to be classified.

—Charles Gayler is at work on a five-act comedy.

—Frank Lawlor will play leading business at the Boston Theatre, commencing Oct. 25.

—Harry Pearson and Charles Jordan, have been engaged to support Mrs. Scott Siddons.

—The Mirror Dramatic Association of Philadelphia is a namesake of the NEW YORK MIRROR.

—MM. Bataille and Feugere have read a new three-act piece to the actors of the Athenee-Comique.

—The Cannibals of Barren Islands is the title of a burlesque now in preparation for the 'Frisco Minstrels.

—Mlle. Peppina Invernizzi has signed a three years' engagement to replace Mlle. Fiocre at the Grand Opera.

—Eleanor Carey has been engaged for Edith Fielding in A. M. Palmer's False Friend combination at a salary of $150 per week. They commence in Williamsburg Nov. 1, thence making the tour of the United States.

—McIntyre and Heath, known as the "Southern Team," have made a great hit with The Favorites. J. C. Heath has won extended notices for his eccentric character bits. His "Dutch Lawyer" (a scene with Mrs. Oates), and his "New York Bummer," are said to be great.

—Gulick & Blaisdell, whose Attractions are cropping up everywhere in the West, are organizing a Minstrel Congress, with two brass bands, twelve end-men, twelve madrigal boys, etc., etc., and an imposing advertising brigade. They are also about to launch Attractions No. 4, An Arabian Night, Starring Roland Reed and Alice Hastings.

THE MIRROR'S CIRCULATION.

THE AMERICAN NEWS COMPANY,
NEW YORK.
MANAGER'S OFFICE, Aug. 20, 1880.

MR. H. G. FISKE, 12 Union Square:

DEAR SIR: On investigation I find that the cause of complaint from the readers of your paper, that they cannot secure it from the dealers at the usual time, is owing to the fact that you do not go to press early enough to supply us with all that we require to send by first trains on the day of its publication; or else your facilities for printing are not sufficient for the demand.

Please bear in mind that at this season of the year we are paying you nearly twice the amount of money for the sales of your paper that we were paying you in October and November of last year, and hence we require nearly twice as many copies to supply the demand.

If it continues to increase in the same ratio it will be necessary for you to make arrangements to give us our entire supply early on the morning of publication, in order to satisfy the trade; and this is the only thing that can be done to prevent the complaints from dealers and the public that your paper cannot be had on day of issue. Respectfully yours,

PATRICK FARRELLY, Manager.

San Francisco Minstrels.
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Second week of
OUR TORCHLIGHT PARADE.
Great success of Dumont's
PLEASANT COMPANIONS,
and all sorts of funny doings, sayings, etc.
Delightful solo and part singing. Boy Chorus.
Seats secured. Matinee Saturday at 2.

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LESTER WALLACK.....Proprietor and Manager
GRATIFYING SUCCESS
of Shakespeare's Enchanting Comedy of
AS YOU LIKE IT,
which will be presented
EVERY EVENING at 8, and
SATURDAY MATINEE at 1:30,
with
UNSURPASSED SCENIC ILLUSTRATIONS
and AN UNEQUALLED CAST.
The TRIBUNE says: Mr. Wallack's beautiful revival of As You Like It has greatly pleased the public, and it is the only thing now on the New York stage that, really and entirely, is worth seeing.
In consequence of the early production of other novelties, the representations of the present Shakespearean revival
ARE NECESSARILY LIMITED.

Haverly's Fifth Avenue Theatre.
J. H. HAVERLY.....Proprietor and Manager
FANNY DAVENPORT
in
AN AMERICAN GIRL,
by
ANNA DICKINSON.
FOURTH WEEK A SUPERB TRIUMPH.

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This evening and until further notice, the new society drama BY TOWNSEND PERCY, founded on Frank Lee Benedict's novel, "Her Friend Laurence," entitled
A BAFFLED BEAUTY,
which will be interpreted by a powerful cast, including Miss Rose Eytinge and others.
ENTIRE NEW SCENERY AND EFFECTS.
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EVERY EVENING and WEDNESDAY and SATURDAY MATINEES. EDGAR FAWCETT's New Comedy of Manners and Mishaps, entitled "OUR FIRST FAMILIES."
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First representation by
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of the new American comic opera in three acts, entitled
DESERET.
Music by Dudley Buck. Libretto by W. A. Croffut.
MONDAY EVENING, OCT. 11, and every evening thereafter for TWO WEEKS ONLY.
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STEELE MACKAYE.....Manager
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OCTOBER 21, Mr. JOSEPH HATTON'S First Reading in America.

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TUESDAY, OCT. 12, and with performances every night of the week and at a matinee on WEDNESDAY, and also on SATURDAY, first production of Rossini's delightful, melodious and pictorial arrangement of the charming Fairy Tale,
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and introduction of Henry C. Jarrett's combination of dramatic artists (including Miss Catherine Lewis), operatic and European specialty features. The beautiful piece will have the advantage of
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Incidental to the spectacle, a Fairy State Chariot, drawn by four Shetland ponies.
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In John Brougham's romantic, spectacular Melodrama,
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Grand Scenery, Costumes and Mechanical effects.
Wednesday and Saturday Matinees.
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THE BUSINESS MANAGER.

WHAT HE DOES AND HOW HE DOES IT.

The business manager of a theatre stands in precisely the same relation to the manager thereof as does the first or chief mate of a ship to her captain, says Mr. Charles Burnham, business manager of Mr. John Stetson's Globe Theatre, Boston. In either case the subordinates are the executive officers. The chief is the soul or will-power of the concern, from which all mandates issue, while the other is the hand that obeys and executes implicitly and explicitly. In either case the subordinate is the representative of the chief, so recognized universally, and is the absolute head of the establishment in the absence of the latter. Howbeit, in the case of a ship in active servive, the captain is seldom absent; while in matters theatrical the principal may find frequent occasions for pilgrimages of greater or less length.

The engagement of "attractions" for a theatre, during the season of its performances, is done by the manager of the theatre, and he settles upon all contracts, etc., implied in this portion of theatrical economy. Occasionally the business manager is called upon to assist in this department, sent away perhaps, to make special contract with individuals, or attend to some detail of the matter, but, in a broad sense, the manager makes all the engagements.

The engagements made, perhaps two weeks before one of them is to take effect, the manager hands to his business man a schedule of the printing he requires for that particular attraction. Sometimes the business man writes out the copy for all or a portion of this printing, and hands it to the manager for his approval; but more often the manager himself indicates exactly what he wants in this respect, and simply requires the strict carrying out of his designs. Then the advertisements are cared for in the same way. The stage plots and scene plots are thus given to the business manager, who in turn hands them over to the stage manager, who parcels them out to the stage carpenter, scenic artist, etc., as required. But for the exact carrying out of all the details in these departments the business manager is alone held responsible by the manager.

As a matter of course, under such circumstances and responsibilities the whole force of employees in the theatre must be subordinate to, and in a certain sense in charge of, the business manager. He alone being held responsible by the manager, the whole force of workers, including their chiefs, must be in a position to be held responsible by him. This is just the case. The heads of departments make frequent reports to the business man, and he is their only recognized head. He pays them off, approves their acts and movements, audits their accounts, grants them permits for purchases, etc.; in short, he is in every way their chief.

Theatrical business differs from most other kinds in this feature: the accounts and transactions of most forms of business known run on from week to week, month to month, in fact, year to year, and, although there are nominal yearly settlements in many kinds of business, the truth really is that total, final settlements are never made while the business continues. In theatrical affairs a complete settlement of business takes place at the close of every week, and not one cent of any account is allowed to run over to another week. A manager may tell at a glance what the business of each week of his season has been, whether he has lost on such a week or gained on another, and, by comparing his weekly final statements know at any time how he stands for the season. There are no loose ends, no hanging tails; the business of each week tells its own story, and the long and short of the matter may be read at a glance, as has been said above.

So, on Saturday of each week, all heads of departments send in their accounts and reports to the business manager. These heads of departments being held to strict accountability by their chief the business manager, of course they look sharply after their hands, and waste, breakage, etc., are closely looked after. If loss, through carelessness or neglect, occurs in any department, the person occasioning it is assessed the damage; that is, the head of the department attends to this matter, because, if the offender cannot be found, the loss falls upon the department chief. By these means and checks, then, the responsibilities of the business managers are compensated among the whole theatrical force, and a system of careful economy and constant watchfulness of detail inevitably prevails. In a business so variously distributed this is absolutely necessary. It may be said here that the treasurer receives all moneys coming into the theatre, pays the "attraction's" claims, and hands over the balance to the business manager as the representative of the manager, who pays all the hands, etc., as above stated.

The printing, having been received at the theatre, is laid out into "stands," that is, divided up into portions which are to be delivered to the various bill-posters and sent to the myriad localities where theatrical announcements appear. Any place where three or four bills together may be found is called a stand, though a stand five sheets long and three sheets high would be called a small one. Often the stands are ten sheets by five, and even more. The bill-posters make returns to the business manager each week of all the stands occupied, and the latter each week goes over the routes and verifies these returns, observing closely all the details of the posting—a very important matter. The bill posters of this city have large accommodations for the theatre, and a system of impartial usage is always aimed at. For instance, of the Boston Theatre this week occupies the largest amount of space on the stands, for some special attraction, that theatre cannot have that space next week, nor indeed again until the remaining theatres haue taken their turn. That is, that theatre could not have the same spaco on the same boards, but may be allowed it in some other location. In this way a monoply of the boards by any one theatre is avoided, and impartiality as nearly as possible achieved.

During the day the business manager goes over the entire theatre three or four times to see that all is right, everything in place, and all hands employed. At 7 o'clock in the evening he sees that all the employees are in place, and that all is ready for the performance of the evening. All matters of any considerable importance he refers to the manager for directions, having, as has been shown, but little absolute authority of his own. He holds no sinecure position, and need not be envied by persons who imagine that the nearest approach to Heaven is by way of the flies over a stage. If he knows his business thoroughly, his position is still hard enough.

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1880 —— 1881

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And W. H. TUTTLE, in the original romantic drama in four acts, by W. E. FITZHENRY, entitled

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GEORGE R. EDESON
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A gentleman or lady with from $200 too $500 to join with the undersigned in taking out a company similar to the Lawn-Tennis or Fun on the Bristol companies, to take the road about Nov. 10.

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TICKETS, ONE DOLLAR, at entrance.

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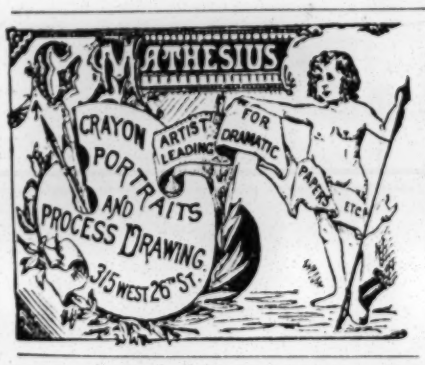

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Also the new and original musical extravaganza in two acts,

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Both written by the well-known comedian and author, MR. WILLIAM GILL.

With the latter play is incorporated the piece of Emotional Insanity, in three scenes and twenty-eight and a quarter Tableaux, entitled

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Music arranged and much of it composed by MR. FREDERICK PERKINS, Musical Director of Our Goblins.

Just concluded a most successful season of two weeks at the CHESTNUT STREET THEATRE, PHILADELPHIA.

The New York Triumph Endorsed by the Quaker City.

"The greatest hit of the season."—N. Y. HERALD, June 15.

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Bridgeport, "	"	31
Ansonia, "	Sept.	1
Meriden, "	"	2
New Britain, "	"	3
New Haven, "	"	4
Waterbury, "	"	6
Hartford, "	"	7
Holyoke, Mass.	"	8

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IN EIGHTY DAYS,

SCORING A TRIUMPH IN EVERY FEATURE ON ITS FIRST NIGHT.

All the novel details of scenery, ballet, costume, stage grouping and dramatic situation received with decided marks of approbation.

DECLARED THE BEST SPECTACULAR PIECE EVER PRESENTED.

OPINIONS OF THE PRESS.

It ended in an ovation to the Kiralfys'. As now produced, it is possibly the grandest spectacular combination ever given in this city.—HERALD.

The Kiralfy's have admirably succeeded, and their play is better mounted and more satisfactorily produced than ever before.—STAR.

The present performance surpasses in beauty all others. Its costumes charm and astonish the eye, and its ballets are the poetry of motion.—SUN.

The audience had an opportunity, in act second, to discover that the Kiralfys have not lost the art of making spectacular plays pleasing without being offensive to the most fastidious persons. The finale of the second act was naturally followed by tumults of applause which the scene richly deserved.—TIMES.

The Arabian Nights of Niblo's Theatre have again begun with the revival of the Kiralfys' Around the World. It proved resplendent to the fullest measure of "barbaric wealth and gold." The Porcelain Palace is a picture of really lovely delicacy. The scenic part is radiant, and the accessories are of the best kind.—TRIBUNE.

The same play has been done at Niblo's before, but never so well as now. Throughout the performance the applause was very liberal, and it was deserved.—TRUTH.

The Kiralfy Brothers opened their season at Niblo's with Around the World. The first march and ballet is undoubtedly one of the most beautiful and striking arrangements ever produced. The effect is exceedingly rich and there no touch of gaudiness—WORLD

MINNIE PALMER'S
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SALSBURY'S

TROUBADOURS.

—IN EUROPE.—

GREAT BRITAIN CAPTURED.

Read the unanimous verdict of the

LONDON PRESS

in praise of the AMERICAN FAVORITES.

Two Theatres at the Same Time.

TRIUMPHANT RECEPTION AT THE

GAIETY THEATRE, STRAND,

AND THE

ALEXANDRA PALACE.

Salsbury's Troubadours, neither in manner and appearance, recall the picturesquely clad minstrels who flourished in the Middle Ages. There is in fact nothing romantic about them, their purpose being to make fun. * * High spirits and quaintness of movement and expression are their distinguishing characteristics, novel and laughable.—LONDON CHRONICLE, Sept. 14, 1880.

Deservedly obtained favorable recognition from the audience. The entire performance is sustained with considerable energy by all concerned.—LONDON TELEGRAPH, Sept. 20.

A fresh contingent in support of the American theatrical invasion which has driven some of the native forces from their stronghold, arrived at the Gaiety, Saturday. Salsbury's Troubadours possess sufficient qualifications to be worthy the melodious title. All their effects are neat and spirited.—LONDON POST, Sept. 20.

There is much freshness and vivacity in the manner of this representation by this American company.—LONDON DAILY NEWS, Sept. 14.

The entire performance won a warm welcome, and seems likely to obtain lasting popularity in England.—SUNDAY TIMES, Sept. 26.

The "Brook" is intended to make people laugh, and it fulfills its mission. The company work industriously for the success of the sketch.—LONDON ADVERTIZER, Sept. 14.

The fun is not allowed to flag for an instant, and Salsbury's Troubadours were voted a success at the Gaiety by the large audience in attendance.—LONDON DISPATCH, Sept. 19.

The performers enter into the humors of a picnic with what may be truly called rollicking spirit.—LLOYD'S WEEKLY, Sept. 19.

The entertainment has plenty of spirit and go, and the whole performance was received with immense delight by the Gaiety audience.—LONDON FIGARO, Sept 25.

Mr. Hollingshead of the Gaiety is always on the lookout for novelties, and having lately drawn largely on France, he has now turned to the United States, whose artists seem to be chequering London in black and white like the squares of a chessboard. Mr. and Mrs. Florence have succeeded well, and now we have Salsbury's Troubadours, whose performance is skilfully wound up and made attractive enough to be very entertaining.—LONDON ECHO, Sept. 22

Salsbury's Troubadours had no reason to complain of want of appreciation, for the applause was liberal.—LONDON ERA, Sept. 18.

Depicts the pleasures of a jolly picnic party, and the dilemnas and awkward phases into which the company are thrown are provocative of great mirth.—LONDON CRITIC, Sept. 25.

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[*From the Cincinnati Musical Review.*]

☞ **The Quartette which includes Alice Oates, soprano; Julia Colleno, contralto; W. H. Fitzgerald, tenor; and J. C. Sturges, basso, is an exceptionally good one, and finds no equal on the stage outside of Grand Opera.** ☜

[From the Cincinnati Enquirer.]

Mrs. Oates was in better voice last night than for years, and worked and sang as though anxious to re-establish herself in the good graces of her audience. If such was her intention she was eminently successful, for she was most heartily applauded throughout. She is as sprightly and vivacious as ever. The play contains much excellent music, which is capitally sung.

[From the Cincinnati Commercial.]

The Favorites opened at Pike's last night in a three act absurdity called Long Branch. It is of the extravaganza class. The music has been selected with good taste, and all members of the company sing well. Mrs Oates is in better voice than last year. She sang the old familiar "Good-bye, Sweetheart" beautifully. She seemed on her mettle last night, and never worked harder to please; and indeed every lady and gentleman in the cast made much of their roles Alfred McDowell, who will be remembered as a popular member of the Richmond and Von Boyle company last year, was very happy in the songs allotted to him. He is a funny comedian and an excellent comic vocalist. Mr. Fitzgerald, in a wild burlesque of the traditional stage lover, was equally good, and sang well. Mr. McIntyre created considerable merriment in a wench part, and Mr. Heath as a Dutch census-taker did likewise. The ladies of the support, Misses Mollie Revel and Julia Colleno, strove to please and succeeded. The former sang sweetly, and the latter was quite amusing as an Irish lady's maid, or more properly speaking, a lady's Irish maid. The audience was large, and the entertainment appeared to please.

[From the Cincinnati Times-Star.]

Alice Oates and her new company, called The Favorites, opened at Pike's last night to a very fine audience Notwithstanding the very unfavorable weather, the house was nearly filled. The piece is called Scenes at Long Branch. It has a number of excellent musical selections strung together with a dialogue that is above the average. Mrs. Oates is in excellent trim and sang with her old-time vim. She was determined to please and did. Her troupe is a good one, every member being a fine artist and thoroughly capable in the line of business attempted.

[From the Cincinnati Saturday Night.]

Alice Oates and a company of first-class specialty artists, known as The Favorites, are at Pike's this week in a very pleasing absurdity of the extravaganza school, styled Long Branch. It is full of fun and ridiculous situations, which keep the audience in good humor during an entire evening. Mrs. Oates, though somewhat changed in appearance, is as sprightly and vivacious as ever, and, as on former occasions, her singing is listened to with admiration. As is the case in a great many sketches, the caricatures in Long Branch are in the main exaggerated characters, bent only on being funny; and in this respect The Favorites succeed as well as the Tourists or the Troubadours, and in fact their performance possesses more merit than either of the other companies, because they carry better vocalists with them.

[From the Pittsburg Dispatch.]

Alice Oates never appeared in this city to so much advantage in the palmiest of her opera bouffe days as now in the field of modern burlesque. The so called plays in which the public now most delights are of precisely the composition in which the prima-donna of The Favorites revels. Fun and music are the features of stage performance which come most naturally within her province, and the abandon, the absurdity, and the unbridled nondescript humor of the entertainments modeled on the Troubadour plan, fit her as though she had been melted and poured in. Long Branch affords scope for the specialties of Mrs. Oates and several other good people in the cast.

[From the Pittsburg Chronicle.]

The play is a good one, funny, bright, and not nasty. It is really more than an average play as to dialogue and wit. The almanacs have not suffered because of it, and Joe Miller is intact. It is novel in every respect, and introduces some very funny situations. Anybody who does not see it misses something clever A number of charming songs are introduced in the various acts, some of which are new and all of which are worth hearing. Mrs. Oates has improved in appearance greatly. Her figure is better and more shapely, and her voice seems more flexible and clearer. Mr. W. H. Fitzgerald, the tenor of the company, has a nice voice and handles it well. Alfred McDowell is a versatile comedian, and so is Mr. F. H. Heath. Mr. James McIntyre as a colored servant-girl is very clever indeed.

[From the Pittsburg Post.]

Long Branch is one of the musical absurdities that hits popular taste. It is universally conceded that Alice Oates was never in better voice than she is now. Some fine and costly costumes are displayed. Alice Oates displays one magnificent lace dress that cost $500, the work of the great Worth, the Parisian manmilliner.

[From the Pittsburg Leader.]

The Favorites is a combination made up of capable artists. Their fun is artistic fun. Trifles light as air, popular songs, bits of opera—a mixture of musical gems, burlesque, extravaganza and farce—constitute the attractions. Alice Oates, an old-time favorite, the leading artist employed, has lost little of that vivacity that rendered her popular five years ago. The entertainment (it is not only entertaining, but highly diverting) is of that nondescript order introduced by the Tourists. We think the singing is superior; at all events, the musical selections are superior. Mr. W. H. Fitzgerald, the tenor, is one of the most pleasing of burlesque actors, and a very charming singer. The object is to give people something to laugh at without offending, and that The Favorites succeed in doing.

[From the Pittsburg Commercial.]

The Favorites were greeted last evening with a large audience willing to be pleased, and they evidently were. The play contains some very pretty music of a bright sketchy style, and some funny situations. It is utterly foreign to plot of any sort, and if the first act was made the last, or the second act presented first, the plot would not be in any way affected. Alice Oates of course is the central figure, and sings a number of songs in her own taking way. The lady looks well and is in better voice than last year, and we never saw her work harder for success than on last evening. Mr. W. H. Fitzgerald, the principal aider and abettor in the sketch, is a pleasing young actor and sings well. McIntyre and Heath are variety performers of a superior order, who do several neat sketches and display very fair histrionic ability. Mr. Alfred McDowell is an acquisition who helps matters along amazingly, being a good comedian and a fair singer.

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He is a person of most decided genius. He is destined to occupy the first rank on the stage.—N. Y. MIRROR.

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That he successfully met the expectation of the audience was proven by the frequent bursts of applause he received.—TELEGRAM.

He is young and very good-looking. He is a decided success.—SPIRIT OF THE TIMES.

He has justified the good opinion formed of his ability on the first night of his appearance.—HERALD.

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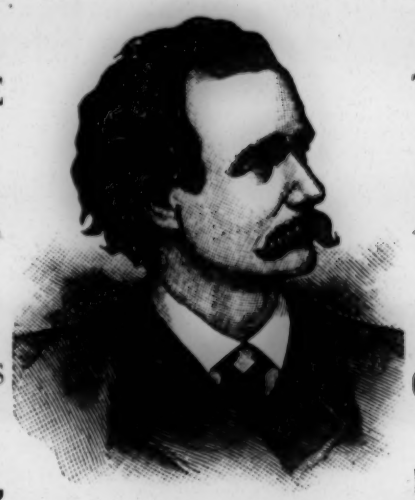

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"The Phœnix" Closed its Brilliant Engagement in Denver Last Night, Playing Yesterday, in Spite of the Weather, to two Large Houses. Mr. Nobles has it to say that he has Played to the Largest Week's Business Ever Known in Denver.—Denver Tribune, Oct. 3.

WHAT THEY SAY ABOUT US.
PRESS EXTRACTS:

MILTON NOBLES opened last night at the opera house in his play of "The Phœnix" to an immense audience. Every seat in the building was occupied, a large number were content with standing-room, and many could scarcely obtain a glimpse of the stage. "The Phœnix" belongs to the class of plays known as the modern sensational, and it is the best dramatic work of this kind that has ever been put upon the stage. The story is intensely melodramatic. It is admirably constructed, full of striking situations, and there is a certain raciness about the dialogue which is often very amusing. As Carrol Graves, in the first act, Mr. Nobles does his best acting. The scene in the garret, while writing for *The Chambermaids' Own*, has some intensely ludicrous points about it, which are admirably acted. The company Mr. Nobles has surrounded himself with is an excellent one, admirably adapted for the characters they personate. The Moses Solomans of Mr. Alonzo Schwartz is an admirable piece of character-acting. Leslie Blackburne is well played by Mr. David R. Young. Miss Amy Lee and Miss Fanny L. Burt had the leading lady parts, appearing to advantage in Katie Moran and Effie Elmore respectively.—*Denver News*, Sept. 28.

The OPERA HOUSE was entirely taken, every seat occupied, a gratifying reception and an auspicious opening. Most everybody has seen "The Phœnix;" it has entered its second thousand nights of production. It was written by Nobles, who drew his ideas largely from Streets of New York, Under the Gaslight, Nobody's Child, etc. It is, as remodelled and improved, the best sensational play on the stage to-day—a standard sensation, if it may be. While there is much to be called startling, there is nothing shocking in the piece, and nothing altogether improbable. The only scenic sensation attempted is a fire scene, which was brought out last night with good effect. The dressings of the "dive" scene and gambling scene were noticeable as realistic.—*Denver Tribune*, Sept. 28.

SECOND NIGHT OF THE MOST POPULAR OF MODERN STAGE SENSATIONS.—The Milton Nobles company has evidently struck the popular chord, and "The Phœnix" is an assured success in Denver. It is a play which delights everybody, and has features so varied that different tastes are alike catered to and satisfied. The character which Mr. Nobles assumes is portrayed with that finish and accomplishment which close study and protracted rendition can alone accomplish. The interest in the play never lags; one situation succeeds another so rapidly that the closest attention of the audience is gained from the opening of the prologue until the final scene, when Moses discharges his revolver by accident, and thus robs the closing tragedy of its unpleasant effect, and sends everybody home laughing. Throughout the cast the assignments of parts have been made evidently with unusual care; the actor seems naturally fitted for his part. The play commends itself to public favor in every way, and is one of the few sensational pieces which may be seen a second or third time and enjoyed. There is no doubt that "The Phœnix" in Denver, as elsewhere, will have a splendid season.—*Denver Tribune*, Sept. 29.

MR. MILTON NOBLES has done a splendid business during the week. Every seat in the opera house has been occupied during the whole of the engagement, and all those who have gone to see the play have come away well pleased. "The Phœnix" is a play that improves upon acquaintance, though we half suspect that this fact is due more to the quaint humor and strong personal magnetism of Mr. Nobles' acting than to any inherent merit in the drama itself; still, the story is well worked up, the situations are strong, and the interest never lags. Mr. Nobles is one of the few good actors possessing the level-headed judgment necessary to successful management. His play is full of strong characters outside his own, and these characters are all splendidly acted. From the star to the humblest utility there is not an indifferent performer, while the principals, such as Misses Burt, Lee and Bradley, and Messrs. Sam Ryan, Schwartz, Willard, Young and Gardner, are actors trained, like their manager, in the best school of their art, and their talents would do honor to any theatre or company in America.—*Denver Republican*, Oct. 2.

A LARGER audience than that of last evening was never gathered together in the Tabor Opera House, the occasion being the first appearance of Milton Nobles in "The Phœnix." The play, as has heretofore been stated in these columns, is one of the finest upon the American stage, and has no equal in that class known as melodramatic, to which it belongs. Milton Nobles in the star role has achieved a success of which he may justly be proud, while the company as a whole is probably the finest ever in Leadville.—*Leadville Herald*, Oct. 5.

"THE PHŒNIX" NEVER DIES.—The Milton Nobles Combination appeared to the largest house that ever gathered in the Tabor since its existence last evening, on the occasion of their presentation of "The Phœnix." Chairs had to be placed in the aisles to accommodate the crowd, while the gallery was packed to suffocation. While the audience was the largest ever seen in the Opera House, the state of the same was by all odds the most joyous and exultant ever noticed. Nobles as the Bohemian, and afterwards as the detective, supplied every element which a goodly drama embodies, and indicated his claim to the title of the foremost American character-actor. The supporting company is the strongest that has visited Leadville. The drama contains many strong male and female characters, and each role is in the hands of an artist. There is already a large sale of seats for nearly every night of the week, and the Nobles engagement here, as in Denver, will doubtless go on the record as the largest in the theatrical annals of the city.—*Leadville Democrat*, Oct. 5.

"THE PHŒNIX."—The opera house was packed again last night to witness the third presentation in this city of Milton Nobles' splendid play The Phœnix. Indeed, the house was so full that standing room was at a premium. Mr. Nobles was in his best humor, and his Bohemian scene kept the audience convulsed with laughter. Sometimes during his speech to the supposed and much-suffering landlady, and during the reading of his continued story, persons in the audience were so affected with laughter that they had to turn their faces away from the stage, and in two or three instances retired to the vestibule to get their breath. It is simply excruciatingly funny. So much has already been said in this journal of the piece, that to expand upon it now would not only be prefunctory, but unnecessary. It has hit popular favor so plumply that there can be no question that it will run to crowded houses throughout the week. All of the characters dserve mention, a fact that is sufficiently shown to each member of the company by the manner in which they are individually and collectively received by the delighted audience.—*Denver Republican*, Sept. 30.

THERE was standing room only at the Opera House last night, the Nobles party appearing to the largest house yet. This afternoon there will be a matinee, and this evening concludes the engagement of The Phœnix. The success of the piece in Denver has been something wonderful.—*Denver Tribune*, Oct. 2.

"THE PHŒNIX."—"How does the house show up?" said the reporter as he passed the doorkeeper of the Opera-house last night. "Oh, pretty good," was the reply, and the reporter went in to find the house full from the orchestra railing to the highest seat in the remotest corner of the gallery, with standing-room below occupied to that extent that what was left was useless, save to permit the occupant of such space to hear the constant laughter of those who could see the superb acting of this richly-humorous and trebly entertaining play. A peculiarity of the audience, strikingly observable, is that the same people go to see "The Phœnix" every night—a fact that demonstrates the excellence of the play and the perfection of its production beyond the power of a Faber to illustrate.—*Denver Republican*, Oct. 1.

"THE VILLAIN STILL PURSUED HER."—Another monstrous house greeted Milton Nobles in his great American drama "The Phœnix at the opera house last evening, and expressed its unbounded delight by roars of laughter and resounding bursts of applause. The play can be seen a dozen times without becoming wearisome, and is the most enjoyable combination of mirth, pathos politics, popular hits and ingenuity of plot that has ever passed from the pen of an American writer.—*Leadville Democrat*, Oct. 6

THUS FAR DURING THIS, MY

SEVENTH TRAVELING SEASON,

MY RECEIPTS HAVE BEEN FULLY FIFTY PER CENT LARGER THAN DURING ANY PRECEDING YEAR. MANAGERS ARE RESPECTFULLY INFORMED THAT MY TIME IS FILLED FOR THE ENTIRE SEASON.

MILTON NOBLES.